

PUTTING THE “CRITICAL” INTO CRITICAL STUDIES IN ART EDUCATION

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Abstract

This study aims to examine critical studies in secondary art and design education; to question its teaching practices, content and purposes, with a view to proposing how these elements might work more *critically*. A broadly qualitative methodology is adopted, that draws on elements of a number of approaches including action research, interpretivism and naturalistic enquiry that claim to enable understanding of practice from practitioners' points of view. The study is indebted to Bourdieu's work; his concepts, including habitus, capital and field are used as 'tools to think with' enabling the possibility of opening up practice, of getting beneath taken for granted ways of acting and to "strain" interpretation of students' views. Adopting a Bourdieuan frame also encouraged reflexivity throughout the study.

The study initially uses questionnaires to explore a number of personal, initial "hunches" that have been acquired from my own experiences of students destined to become art and design teachers. Additionally, semi-structured interviews were undertaken with student teachers; from these emerged the phenomena of an "in-between" position. The study goes on to argue that this position, where identity is in a state of flux may enable more critical interventions or enactments in art and design education.

The study concludes by suggesting that although art and design education occurs within locations of constraints and structures, nevertheless, those involved in initial teacher education in art and design – including students, school mentors and university tutors - are all differently, but importantly placed to make critical studies teaching more *critical*.

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Introduction: Putting the *Critical* into Critical Studies

This study aims to examine critical studies in secondary art and design education, questioning its teaching practices, content and purposes, with a view to propose how these differing but interconnected elements might work more *critically*. The study neither claims universal applicability, nor suggests actions that will have revolutionary, certain or straightforward effects. Following Golafshani (2003:600) the ambitions of this small scale broadly qualitative study are to seek “illumination, understanding, and extrapolation to similar situations” rather than “causal determination, prediction, and generalization of findings”.

The study begins with the premise that critical studies is extremely complex and paradoxical, where in its “very tacitness (in the art and design curriculum)...is its potency” (Thistlewood 2005:56). In the last thirty years there have been moves towards teaching pupils the “cognitive elements” or “critical discourse about art” (Hickman 2005:20) through critical studies. Although it is an element of secondary art and design education considered important for pupils (and has been so for a number of years) critical studies seems to be beset by limited content and teaching approaches that appear to promote technical skills in art above understanding and more contextual, critical knowledge of artworks and artists (Downing and Watson 2004).

Typically, beginning and more experienced teachers, teacher educators and researchers can be found to be troubled over the purpose and practices of critical studies and its relationship to art making; these and other concerns continue to be reflected on and revisited in the literature. For example there are varied perspectives on the notion that there is an indivisible link between “making and criticising” art (Perry 1993 in Hickman 2005:16). It is also claimed that critical studies has the potential to challenge cultural hierarchies (Steers 1993) and offer “a more plural, more inclusive range of discourses” (Burgess 2003:109); however, its teaching practices perpetuate orthodoxies (Bancroft 2005, Mason and Steers 2007, Burgess 2003). Some shifts in practice (for example in the artworks referenced and

the ways in which they are discussed (e.g.Hickman 2005) have occurred but with few significant changes.

It is my view, that despite its limitations, this study makes two unique contributions to the field. First, it provides a close and detailed examination of a group of student teachers' perspectives on their critical studies teaching; this exposes many embedded, habitual and "taken for granted" practices, opening up the potential for understanding why these came into being, their effects and how different approaches might work. Second, related to this point, the study proposes how different "players" -students, teachers and teacher educators- might each draw on a range of ideas to shift current practices in critical studies. For example concepts associated with critical theory, critical pedagogy, critical thinking and visual culture might enable practitioners to consider different ways in which pupils learn about the visual beyond first impressions and material qualities, important as those are. Taken together, these two aspects of the study have the potential to be of interest to student teachers, teacher educators, art teachers who support beginning teachers and other researchers in the field and contribute to wider debates about the nature and purposes of art education for young people.

Throughout the study, Bourdieu's key concepts of habitus, field and capital are put to work to challenge and stretch thinking arising from interpreting students' views of their critical studies teaching. Following Bourdieu's commitment to reflexivity in research, a critical eye is cast over all aspects of the study; in tracing its origins in my own experiences and others'; in my multiple (and sometimes conflicting) identities (of researcher, teacher and teacher educator); in evaluating relevant literature and methodological choices and in questioning suggestions for future critical studies practices.

Below each chapter is outlined and summarised to guide the reader through the study.

Chapter One: The Plot

This chapter details the study's aims as well as key research questions that orientate the inquiry. It also draws on "Critical Encounters"; significant personal experiences as a student teacher, teacher and teacher educator. Such encounters illustrate my long-standing interests in critical studies in secondary art and design education. They also underpin the desire to put the *critical* into critical studies. The chapter also plots a number of Bourdieu's key concepts, which - as the study unfolds - are used to constantly develop my thinking as well as oblige a continuing reflexive stance.

Chapter Two: The Literature Review

This chapter, in undertaking a review of relevant literature is drawn to and uses the ideas surrounding a *palimpsest*. Such a move traces how critical studies has developed; where connecting threads of its origins, practices, content, purposes and challenges tentatively emerge, fade, recur - refusing to (completely) disappear. The chapter also begins to question how critical studies might function or be materialised differently.

Chapter Three: The In-betweeners

This chapter explores the proposal that student teachers are appropriate research participants for the study. Whilst the constraints and contexts within which they work are acknowledged and explored, student teachers are figured as potential change agents in critical studies teaching, operating in-between developing *identities* of student/artist/student teacher/artist teacher/researcher and *locations* of university and school placements.

Chapter Four: Methodology and Methods

This chapter examines the challenges and complexities of adopting a methodology and methods appropriate for the study. In seeking to make sense of the different subjectivities, “voices”, contexts and “worlds” inhabited by the students and myself, the stance of the “bricoleur” is adopted; that is, how elements of qualitative methodologies (action research, naturalistic enquiry and interpretivism) and methods offer the means to understand critical studies teaching more thoroughly. Bourdieu’s key concepts are drawn on methodologically, as informing thinking about the nature of what is examined and also as ideas or theories into which data might usefully be “plugged” later on.

Chapter Five: Opening the doors of curiosity: trails and trials of questionnaires

This chapter explains how a pilot followed by a further, adapted questionnaire test initial “hunches” about student teachers’ critical studies teaching. Several frustrations and trials with questionnaires are encountered; for example how to make sense of students’ thought-provoking yet incomplete and contradictory responses; their meanings to be speculated about but not thoroughly understood. The notion of the “Cabinet of Curiosities”, a visual assemblage of fragments of students’ thoughts, underpins the chapter. Despite their shortcomings, the questionnaires enable certain “curiosities” and trails to be glimpsed at the edges and in the cracks of the “Cabinet’s” images.

Chapter Six: The First Interview: Illuminating Curiosities

This chapter explains how trails and curiosities resulting from the questionnaires were followed with a semi-structured small group interview. Interpretations of students’ views are cast in the light of Bourdieu’s key concepts of habitus, field and capital and relevant literature that suggest a complex narrative. Improvising with visual fragments and metaphors through collage, “*Identities*” is interpreted as an overarching theme of the interview; there are two

significant and intertwined aspects of this. The first is students' own multiple identities and the second, how students figure the identity of art as a school subject, both of which exert powerful influences on their views of critical studies teaching.

Chapter Seven: The Second Interview: Listening Visually

This chapter examines a second interview with secondary PGCE art and design students with a continued thematic approach, drawing on Bourdieu's key concepts. Following the previous chapter, collage is put to work further as a means of "listening visually" to students' views and to break with more traditional ways of making sense of them. Importantly, this visual endeavour enables connections to be made between different themes. These include questions around what kind of knowledge is possible in critical studies, where it is made or located and how students were disposed to working more *critically* than those in the first interview.

Chapter Eight: Putting the *Critical* into Critical Studies

This chapter draws together the study's different threads to explore possibilities for the future development and purpose of critical studies in secondary art and design. Methodological traversals are re-traced and interpretations of data are reviewed; the utility of Bourdieu's methods and concepts are considered and the study's limitations are explored. Key concepts in critical pedagogy are examined to propose how critical studies could encompass different practices and purposes, in the light of interpretations of the data. How individuals or groups in different but related positions in the "field" of teacher education might draw from different disciplines to adopt a more "*critical*" stance in their critical studies teaching is proposed.

Chapter One: The Plot

Introduction

In this chapter the origins of my long-standing interest in critical studies in secondary art and design education that led to the study are discussed. I also explain how the work of Bourdieu suggests a means to consider and examine critical studies. There are three main sections. *Critical Encounters* describes experiences from different times in my own and others' art education which made me want to examine the issues they raised more closely. In *Plotting with Bourdieu* Bourdieu's key concepts are examined to critically reflect upon encounters and point towards *Plotting the Aims*; this section discusses how the study's aims and research questions are informed by my experiences.

The words "plotting" or "plot" variously defined, afford different possibilities for starting the study; attempts at mapping, casting about, scheming, positioning, outlining; a sketch, mark, chart, or frame. A plot also suggests a space in which to sow grains of ideas which may germinate, be cultivated, perish or mutate, with some plotting "conditions" (how skills, experiences or imagination are put to work) more within an individual's control than others (circumstances, environment, cross-fertilisation with other "plotters" or plots). Hall's (2010:105) reference to Burbidge's (2008:npg) account of art "making as a wordless space where experience, emotion and memory can be distilled and given form" and Hollands' (2004:71 in Hall *ibid*) reference to an "unthought space"....where nothing is defined or decided" also suggest a plot to work within. Deleuze and Guattari's proposal (1987:161 in Ibrahim 2014:6) below proposes movement or "flight" from and within different ideas and locations:

"Lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place on it, find potential movement of deterritorialization, possible lines of flight, experience them, produce flow conjunctions here and there, try out continuums of intensities segment by segment, have a small plot of new land at all time".

“Deterritorialization” suggests ideas for the chapter and the study overall. For example Stuart (2005:3) believes “the term is one of the relation between thought and territorial placing, between internal and external exile, and bears relation to notions of nomad thought (and) hybridity”. The experiences I include are fragmentary moments removed from all others immediately around them, planted amongst each other, attempts to journey towards the study and back and forth between different ideas. Soja’s (2005:37) naming of deterritorialization as “a debordering...of territorial power and identity” also chimed with my belief that re-visiting and re-thinking past events and times would help see them plotted anew, view how they had informed my multiple identities in art education; as a pupil, student, artist, student teacher, teacher and teacher educator. Connelly and Clandinin’s (1990:8) descriptions of the particular qualities of “place” and “scene”, how these constrain or enable people within their contexts and “stories” with reference to Welty’s (1979) similar views below are those kept in mind in this chapter:

“Place has surface, which will take the imprint of man-his hand, his foot, his mind; it can be tamed, domesticated. It has shape, size, boundaries; man can measure himself against them. It has atmosphere and temperature, change of light and show of season, qualities to which man spontaneously responds. Place has always nursed, nourished and instructed man; he in turn can rule it and ruin it, take it and lose it, suffer if he is exiled from it, and after living on it he goes to it in his grave. It is the stuff of fiction, as close to our living lives as the earth we can pick up and rub between our fingers, something we can feel and smell” (Welty *ibid*:163 in Clandinin and Connelly *ibid*).

Where had significant actions occurred that shaped my character? What were their “imprints”? What were the conditions that would enable or confound? How could these phenomena be taken hold of and something made of them? In thinking about spaces, places and plots to develop in and for the study, I also considered how Deleuze and Guattari’s ideas intersected with those of Bourdieu and how both might be put to work. Whilst Deleuze and Guattari speak of the possibilities of new or empty locations for imaginative leaps or “lines of flight”, Bourdieu considers the importance of complex *existing* social spaces; “to understand is first to understand the field with which and against which one has been

formed” (Bourdieu 2007:4 in Thomson 2012: 74). Perhaps in order to make and tend new “plots”, one must first fathom those within which one has already been working, what is attempted in this introductory chapter. In their remembering, different experiences help to realise complexities in learning about and understanding (or not understanding) the art of others. Accounts included suggest a journey towards the beginning of the study but not just “going from one place to another”, much more a “traversal” (Mazzei 2009:58), across and between them. Stanhope’s (2011:390) reference to the sculptor Louise Bourgeois (2003) that “we are as malleable as wax . . . We are sensitive to the souvenirs of what has happened before and apprehensive to what is going to happen after” is pertinent here. Recalling experiences is a means of exploring my position from different places; suggesting the impossibility of separating past, present and future from the study as it begins and takes form; a kind “of liberatory imagination” is attempted, what Maxine Greene (1988:3 in Munoz 1999:npg) describes as “the capacity to surpass the given and look at things as if they could be otherwise”. But, at this point, Atkinson’s and Rosiek’s (2009:129) proposal is attended to; that

“narrative forms (re)produce lived experience and so are not free of ideologically and semiotically mediated meanings; they are not pure reflections of experiences... narratives are a re-signification of lived experiences and do not capture episodes like the shutter of a camera. Narrative is always already a re-telling, and as such functions as a meaning-making activity in itself”.

In the same reflexive vein Alcoff (2009:129) stresses the necessity to “interrogate the bearing of our location and context on what it is we are saying”. There is a need to be conscious of the meaning ascribed to, or created from, recollections of events and memories. Connelly and Clandenin’s (1990:4) notion of past narratives as locations where “entanglements become acute, for it is here that temporal and social, cultural horizons are set and reset” is persuasive; recounted happenings have the potential to recast our future thinking and actions, beyond their origins.

Section One: Critical Encounters

At this early point, what might constitute a “critical encounter” worth retelling is proposed. The word “Critical” has different meanings; “making or involving adverse or censorious comments or judgements...expressing or involving criticism...involving risk or suspense...decisive, crucial (of critical importance; at the critical moment...)” (Allen 1990:275); “assessing a literary or artistic work...having a decisive importance...maintaining a chain reaction which can sustain itself” (Soanes, Hawker and Elliott 2005:207). With these definitions in mind how can a critical encounter be characterised? Gallego’s (2001) proposal that all experiences or encounters might be broadly distinguished as either “lived” or “educative” is relevant here, for as Dewey (1938: 25 in Gallego 2001:312) suggests “the belief that all genuine education comes about through experience does not mean that all experiences are genuinely or equally educative” (my italics).

Critical experiences might be those especially “educative”; a buried memory, brought back to consciousness with significance in the light of another; an idea in suspension, awaiting the right conditions for germination; a catalyst for action and thought right now, or that which has latency; a jolt, a turn or shift of mind, a provocation. A critical encounter might also be deliberately sought or “happens” by chance; creating discomfort or excitement, a sense of possibilities, of something around the corner, just out of reach, beyond lines of sight; a loss or gain or somewhere in-between.

How do my experiences of critical studies exert influence in different ways, provoking further investigation? Each encounter seems to overwrite the last, not erasing those before it, but perhaps casting them in another light; creating a complex plot of dislocations and discomforts yet also with a sense of being on the brink of new understandings. My critical encounters appear to act as intermittent transmissions between synapses of other and others’ experiences, creating a sort of assemblage of memories with uneven, yet significant effects. I am also conscious of Bourdieu’s view that his research “always begins with a

practical context-an image even, sometimes a social entity.... not a theoretical motive” (Grenfell 2012:214-15) so how encounters lead to this study, to be theoretically framed later in the process will be explored.

I was always conscious of the paucity of my learning about past and contemporary art as a young person. “Critical studies” was not a term in common usage and most of my art teachers did not mention artists or show any kind of artefact or artwork to their pupils. Critical Studies grew out of beliefs in the UK and USA in the 1980’s that art history or art “appreciation” should become more integrated with practical art making in schools (see Taylor 1986, Thistlewood 1987, Adey 1987). How learning about artworks should relate to pupils’ own artwork (see Tallack 2000, Raney, 1999 and Swift & Steers 1999), the kinds of artworks secondary aged pupils should know about and how critical studies should be taught (see Thistlewood 1993) have been the focus of significant amounts and diversity of literature over the last thirty years.

Critical studies has developed with little sense of shared theoretical underpinning and Hughes (1993:286-287) believes that “this is likely to remain the case until we arrive at a sharper notion of what we mean by critical studies and whether we wish to see young people engaging in genuinely critical activity...(we) need a philosophy about critical studies and a clear and evolving sense of its educational purpose”. Thistlewood (2005 in Hickman 2005: 55) suggests that paradoxically, “the issues critical studies embrace are many and complex but there is a virtual conspiracy to present them as simple and few”. Perhaps it is the fate of a complex phenomenon, under-theorised at its outset, yet established in practice over time that it cannot easily be significantly re-imagined by its practitioners- or even if it is thought to need radical re-vision.

In my own schooling, the “A” level art teacher taught me the most, pulling books off shelves in the art room to talk enthusiastically about paintings and sculptures he thought would inspire-an early experience of how others’ artwork could influence one’s own. Along with my

undergraduate art and design peers, I studied “Art History”, but this was almost always separate to art making and practice. Following my PGCE in Secondary Art and Design, as I started teaching in 1991, the term Critical Studies became much more commonly used, partly due to the new National Curriculum. The expectation that all school projects would “reference” art works combined with a lack of clarity about how this might be achieved made me start to think about the complexities of teaching critical studies. Images were shown and talked about with pupils but this felt “stuck on” to the rest of the lesson. My fellow student teachers and I were learning to teach in ways none of us had been taught so had limited experience to draw on. As noted researchers and teachers in the field have also been exercised by these and related issues; for example how best to engage pupils with discussing and interpreting artworks (see Taylor, 1987) and broadening critical studies definitions and purposes to encompass notions of critical pedagogy, critical thinking, visual studies and visual culture (Aguirre 2004, Raney 1999).

Aims for the “criticality” of critical studies in particular seem to have been unclear before their potential could be realised; lost amongst those of the National Curriculum and examination systems to “standardise” the art educational experiences of young people and focus on what can be easily “measured”. Reflecting on how art’s position as a school subject has changed over time, Peers (2011:417) proposes that “art has largely been defined in relation to...changing images of creativity and free expression” noting the irony of this being “under threat at a historical moment when human freedom is meant to triumph on the back of neo-liberal reforms and the free market”. Following this, Peers also believes that art’s unquestioned status (by teachers) within the school curriculum leads to a kind of stagnation whereby learning in art has become synonymous with art-making, which renders defending this status untenable. These and related issues will be examined closely in subsequent chapters.

In seeking out some of the literature referenced above to inform my art teaching over several years, I sometimes believed I had found ways to teach critical studies in a meaningful way,

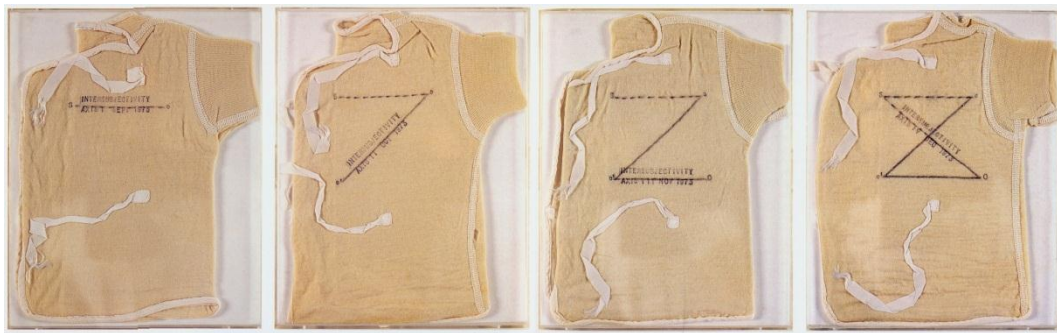
for example enabling pupils to make their own art from a more informed position. However, at other points disappointingly, I did what I later criticised student teachers for; glossing over context and meaning in artworks, rather using them to illustrate art techniques and processes. Sometimes it was easier to keep the talk of artworks about surface and materials, to move on swiftly to what some teachers see as the proper business of the art lesson-making (Downing and Watson 2004). Overall I was uncertain about what was possible for pupils to do with the knowledge I might point them towards; unsure of what I could do with critical studies as a teacher. Nonetheless, despite my own school art education lacking in opportunities for learning about the art of others, several educative critical encounters created troublesome trails towards the study, picked up later as familiar traces or remnants in others' stories, outlined below.

Penelope, Mary Kelly and the Battleship Potemkin

On my pre-degree art foundation course, Penelope, an art history tutor seemed to speak to my peers and I as equals. She took us and her teaching seriously; her confidence motivated us and the broad content of her seminars and the museums and galleries we visited with her fuelled our interest. We understood that we *should be* learning about a variety of visual representations if we were to be artists. Mary Kelly, introduced to us by Penelope, was the first artist I had met. Mary spoke dispassionately about her *Post-Partum Document*, a series of works with text using her infant son's clothing and nappies. We were confused but drawn in by the content and its presentation. Related to Kelly's work, Penelope showed us the final scene of the film *Battleship Potemkin*, as a baby's pram tumbles down never-ending steps. In my "Study of Art" notebook (1986:npg) I wrote

"MK sees art as an analytical problem; her ideas come from outside art, rather than from art itself. MK aware of the importance of film; she liked the qualities of film but not moving images so she used the effect of film in static images, ie: full of narrative promise but not dominated by the notion of the medium".

Kelly's work and her account of it suggested her own critical encounters; with her baby son, her identities as a mother, feminist and artist adopting or transforming qualities of a medium to represent aspects of experience. I was encountering different forms of expression (found objects, moving images, familiar materials pushed to their limits) and of content (involving intensely personal scrutiny, the highly emotive or dramatic inside the everyday) which helped me begin to understand the huge variety and purposes art encompasses. In feeling the size of what was unknown, I began to see images could be *powerfully* educative; they could communicate others' experiences beyond what individuals can feel on their own, hint at something not fully understood or confronted *yet*, creating a more confusing but also exciting plot.



Post-Partum Document (detail: vests, from *Introduction*), (Kelly, 1973-79)

But, perhaps most significantly, when I recalled Kelly I thought of her as the first artist I encountered directly who showed how one can be influenced in art practice not only by one's own ideas but by other's in ways which are not straightforward or always apparent. In Kelly's case, she took the notion of films as story-telling into her own work, to represent progression and the passing of time in her son's development without *actual movement*. The complexity of how influence *works* on one's own practice became important later when I considered how this might function with pupils and student teachers I taught.

Dicky and Alan's H.A.T.S

However, picture another scene, on my degree course, where I learned that even as things look like they're opening up in one place, they do not progress evenly or exponentially.

On one of several Friday mornings in a darkened lecture theatre, a slide projector whirred in a dusty light beam with a laboured double-clicking as images dropped in and out of sight, sometimes upside down or back to front or both, in the carousel, to great amusement, mirroring the awkward workings of Dicky and Alan, History of Art Theoretical Studies (HATS) tutors. Dicky and Alan were not sure whether the paintings were Cranach's or Caravaggio's and whilst the bright projected images were beautiful and arresting, nothing else could be known about them from Dicky or Alan. They neither needed nor asked for interaction or comment. We wished ourselves elsewhere, relieved when the hour passed and we blinked as bright lights were switched on. Although I did not know I would be a teacher at this point, Dicky and Alan were critical to the development of my teacher identity later on. Unlike Penelope they communicated no expectation or potential of the objects or images they showed us. Their lack of knowledge, interest and intention meant they provided lessons in what can be learned from a confrontation with how one *does not want to be*. I did not know what to *do* with what Dicky and Alan showed me. It wasn't just that their teaching could be criticised as dull, non-engaging or uninformed, or the images used subjects I was not referencing in my own work; unlike Penelope, Dicky and Alan gave me no way of glimpsing possibilities to engage with the images and I seemed unable to work this out for myself.

Zara and the vanishing note

Zara, the head of the art department where I did my first PGCE teaching placement was pragmatic and gave useful "classroom management" advice; for example "*try moving out from behind the table and walk round the room, get nearer to the kids and talk to them*". But Zara advised me to "*dress more like a teacher*". I looked "*too young, like a sixth former*" and I was not to wear such bright colours; according to Zara if I wore darker, duller colours, the

pupils would take me more seriously and respond to me as if I was “a real teacher.” Darker colours would “calm the pupils down” and they would stop noticing what I looked like and start listening to me. I found this a contradiction; how would blending in to the classroom background afford more authority?

One afternoon, when another student teacher and I were waiting for the art teachers to meet with us to discuss our progress, we saw a note on Zara’s desk in bright red felt tip pen.

Points to note to the art students

- 1. The students do not listen to our feedback especially on what to wear; they must act on our feedback in these matters as they do not look like proper teachers*
- 2. The students demand much of our time but are not flexible in giving their time to us when we request it*
- 3. The students must not use any contemporary artists in their critical studies teaching without checking with us first”*

In the meeting, none of the things on the note were mentioned. Later, we wondered if the note had been left deliberately—an unspoken but direct provocation. The first point was no surprise—but I was already unconvinced that trying to look different would make me feel different, or that pupils would react differently. In the second point we wondered why we were referred to as “art students”? That we “must” act on our mentors’ feedback or advice seemed too inflexible. I understood we should listen to more experienced teachers’ advice but could we decide whether we swallowed it whole? Also, I did not feel like an “art student” or an artist; I wanted to feel like a teacher and was worried I did not appear so to others. But what did the third point mean? That all past artists were assumed “safe to use” and all contemporary artists unsafe? Why was this? What did our mentors want to check for? The note vanished the next day and its contents were never discussed. These questions remained in my beginning teacher consciousness, surfacing later as a teacher educator with my own students. As a teacher I puzzled on what basis any artist should be included or excluded in critical studies teaching. I questioned if contemporary art should figure as

significantly, or more so, than art of the past. As a teacher educator, I saw student teachers attempt to project or “wear” their teacher identity convincingly with pupils and more experienced colleagues, with varied effects and success. I also struggled with the relationship between school-based mentors, the students and I, their tutor. For example, recalling different kinds of “critical” I recognised the *crucial* nature of the mentor/student teacher relationship (potentially a strong source of support and expertise from which to learn; for example see Atjonen 2012). But I was unsure about the *criticality* some mentors might engender or permit in their students, if they required them to follow all that they did unquestioningly (for example see Zeichner and Gore 1990 and Rajuan, Beijaard and Verloop 2010), as my mentors had.

Annabel against Totem poles

When I began a part time MA course, early in my teaching career, I met Annabel, a fellow student who was spikily outspoken. In an early seminar I brought photographs of pupils’ work from a project related to totem poles, following a visit to Canada, to present to the group. After a pause, Annabel took a deep breath:

But actually all you’ve done with this is to get them to copy a bit of a totem pole-what’s the point of that? Do you really think this is a worthwhile thing for these kids to be doing? What possible relevance can this have to their lives? This is exactly the sort of project which pays lip service to pupils learning about other cultures but what can these kids really understand about people who lived hundreds of years ago by making cardboard totem poles for god’s sake?

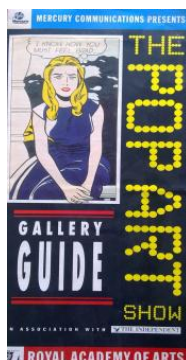
I defended the work and myself-I knew pupils hadn’t *just* copied totem pole designs, they had learned about the meanings, stories, and significance of them to a particular group of people in the past. But, for several days afterwards and at other times since, I reflected on Annabel’s abrasive criticisms; she questioned what is the “*right*” or relevant content in critical studies for pupils and how do teachers decide?

As with many of the questions arising from my encounters, these have been the subject of others’ research and writing. For example, Page (2006) proposes some art teachers believe

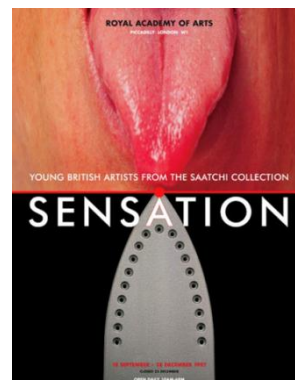
that it is very important for pupils to learn about contemporary art; similarly Taylor (2005) considers some contemporary art represents the fast moving visual world that pupils can relate to because they inhabit it. Others, for example Adey (1987) are of the view pupils should learn about both art of the present *and* the past, whilst Gretton (2003) believes if teachers eschew the artistic “canon” in their teaching for fear of pupils seeing it as irrelevant, they are doing them a disservice.

I had been entranced by seeing totem poles “in the flesh” in Canada, felt secure in my knowledge about them and was encouraged to design my own projects by my (very supportive) head of department. Pupils did not “copy” totem poles, but perhaps they did perform *a kind of* mimicry or pastiche, albeit skilfully and beautifully. They were interested in the new things they learned and seemed to enjoy their work, but did these suffice as a rationale for the project?

Pop art, the Day of the Dead and *Sensation*



Guide for *The Pop Art Show* (1991)



Exhibition poster for *Sensation* (1997)



Exhibition poster for *The Skeleton at the Feast, The Day of the Dead in Mexico*, Museum of Mankind (1991-3)

Whilst I worked as a secondary school art teacher there were many large exhibitions in London. In this pre-internet age, visiting exhibitions and buying books and postcards were the means by which teachers and pupils could renew, refresh, or extend their knowledge. For example, the Museum of Mankind held an exhibition associated with the festival of “The Day of the Dead” with striking, shocking and unfamiliar artefacts and images; many art teachers used these as the basis for different sculpture projects and cross-curricular work (Prentice 1995). In 1997, the Royal Academy hosted *Sensation*, “Young British Artists” works collected by Charles Saatchi. This show was also highly popular and reported as “controversial” in the media (Cook 2000), for example raising issues of what constitutes “tasteless” content in contemporary art’s references to society, citing Harvey’s painting of Myra Hindley.

Visiting schools as a GCSE and A level art examiner, I was struck by the huge influence of current exhibitions on pupils’ artwork. I wondered if teachers should automatically base projects on whatever exhibition happened to be on and if they considered the works as endowed with special value, permitting them privileged positions within the curriculum? I believed pupils should visit museums and galleries but questioned, like Annabel, if pupils primarily learned how to make their work *look like* the things they had seen. Did pupils also need to know about the lives and ideas of the artists or craftspeople whose work their own so closely resembled? Did they need to locate works in history somehow? In any case, what was it possible *to* know from works (or their makers) seen on a gallery day trip or from looking at postcard-sized images afterwards? I did not name or nail down these half-formed worries or ideas, but I poked and scratched them sometimes. I did not know the terminology of “critical pedagogy”; but, on some level I understood teaching as “a deeply ethical and political issue” (Giroux 2000:92). I felt uncomfortable about practices associated with critical studies such as pastiche, and discussing artworks with pupils in terms of their material or formal qualities alone, because I felt there was so much more pupils *could* know.

Over time, the internet, the growing availability of cheaper books and the production of “resource packs” gave an *appearance* of increased information about artworks for teachers and pupils to develop their knowledge (Hollands 2000 and Bancroft 2005). However, Bancroft (2005:76) proposes that colonial history was largely absent from text accompanying the images in some resource packs; the text also encouraged “the reading “from” rather than “into” images...approaches that place emphasis on counting activities or searching the image for particular pieces of evidence are likely to encourage description not deconstruction, knowledge of a particular kind not understanding”.

There seemed intransigent problems with critical studies; first, how to teach pupils about the visual world’s richness, to be able to appreciate and understand its diversity, second, on what basis to select content and third, how “influence” should or could show itself in pupils work. Having more, diverse resources and gaining greater teaching experience only made for more complex concerns; I strongly sensed all that critical studies *wasn’t*; more impossibilities than possibilities.

Aboriginal Logs, Lowry Batiks and Guernica Wrapping paper

In 2000 I began working in art and design teacher education. At this time the Qualification and Curriculum Authority produced schemes of work for secondary art teachers which were widely adopted amongst schools I worked with. In an “Aboriginal art” project, pupils were to learn about “the Dreamtime” and produce a “log”, painted with red, yellow and white dots on a tan-brown base, with intricate patterns and motifs, such as lizards or snakes. When I asked pupils what they thought they had learned, they replied how to paint different coloured dots. Again, this felt like another recurrence of what *wasn’t* being learned in critical studies, involving no criticality and not much study. Critical studies role in reproducing the Western Canon (see Swift 1993) or offering the potential to present or promote alternative works made by the marginalised or disenfranchised, or in promoting and exploring issues of “multi-culturalism” (see Gretton, 2003 Dash,1999, Doy, 2003) are pertinent here. These wide-

ranging issues also encompass how the pupil in secondary art education is conceptualised- for example as an informed future (and present) “consumer” of the Canon (Perry 1993) or the fast-moving contemporary world (Duncum 2000, 2002), an artist in their own right, an educated, “visually literate” (Drinkwater 2009) critical and responsible citizen with individual agency and desires (Popkewitz and Fendler 1999) or a mixture of all of these. These notions are returned to throughout the study and interrogated more thoroughly, in the light of references to relevant literature and student teachers’ experiences.

As well as absences, I observed curious inter-minglings and juxtapositions in some student teachers’ art projects in their placements. At university, students shared ideas about teaching in the same way as my MA group had when Annabel made her censorious observations:

A: *“Well, I’ll tell you about my Lowry Batiks project*

B: Say that again-I thought you said “Lowry Batiks”

A: *I did*

B: So, how does that work? You’ve got Lowry’s paintings and you’ve got batiks but they’re totally different aren’t they?

A: *The kids choose one of Lowry’s paintings and draw out people or buildings or something onto the fabric with pencil-they work quite well because they are linear-and then they draw over the pencil with wax*

B: Is it OK to meld together techniques or artefacts from differing times and cultures to create something new? I suppose you could call it postmodernism?

A: *I don’t think the project has got anything to do with postmodernism, or any ism; my mentor told me that she thought it would be easy for pupils to draw Lowry-type figures and scenes and she had done the project for years and years with year 8 pupils and they really enjoyed it-so I went along with it*

B: Well, what do you think they learned about Lowry?

A: *That his style is easy to draw with wax on cotton fabric and it makes a nice image for a piece of batik work”.*

This short inter-change between two students seemed an important critical studies encounter for them. First, it appeared to show the student’s (or their mentor’s) disregard for the original contexts of two unconnected artefacts with a commitment to pupils making artwork that was technically “easy”. Second, that student A “*went along with*” their placement

mentor's project, an experienced teacher supporting them, made me reflect on how student teachers approach or navigate their own critical encounters; do they accept projects such as "Lowry Batiks" whilst at the same time acknowledging the issues at play? Should they try to challenge them? As their tutor, was I expecting too much of them to do this?

As an external examiner for a PGCE art and design course, I came across a student's project entitled "*Guernica wrapping paper*". The student had asked pupils to select a small section of Picasso's painting "*Guernica*" and on a computer, or by tracing with paper they could use it as a repeated motif for a wrapping paper design. The student did not know anything about the painting other than it was by Picasso; her school mentors had asked her to design a short project, to be assessed using the National Curriculum "levels" in time for the year group's reports.

I considered the use of a painting about a violent massacre as inspiration for gift wrap as striking as extracting elements from Lowry's paintings for use in batik design. This critical encounter left its mark and shoots of the PhD study began to show, informing my work as a teacher educator and beginning researcher. Following the encounters above, *Aboriginal Logs, Lowry Batiks and Guernica Wrapping Paper* became the title of one of my critical studies lectures, a place to discuss with student teachers the question of how artworks can or should be talked about, presented and drawn on to influence pupils' work in certain ways. Questions around the purposes and effects of designing projects for ease of assessment and production, and what pupils learn in such approaches were also considered with students. Years later when I met students with whom I had not worked before, they had heard of these art projects, woven into the history and fabric of the course.

Lucien Freud's skin



Lucien Freud Teaching Resource, (Un-named PGCE Art and Design Student 2009)

A piece of small scale research was absolutely key in focusing my interest in critical studies as largely concerned with teaching pupils art skills and techniques. Undertaken for MRes study it acted as a catalyst for further plotting and also helped to develop my methodological understanding on which to build the PhD thesis. The small scale study arose from noticing student teachers engaging pupils with what artworks look like, or are made of rather than what they might mean. The study focused upon a student teacher's teaching resource, with a reproduction of a Lucien Freud painting in the centre and written labels surrounding it, designed to be used with pupils painting portraits; it appeared to promote a skills-based approach to teaching art, which some consider gives a narrow educational experience (eg: Abbs 2003).

When interviewed, the student explained that pupils engaged with the resource's image to learn the skill of painting skin like Freud; she thought mastery of skills was a way of pupils developing ideas and meaning in their work. This echoes Downing & Watson's research (2004:51) that "the presumption in the majority of the schools was of a need to teach skills and techniques *before* the issues and concepts within art can be addressed" (my italics).

The student used discussion and questioning to engage pupils with the resource and in subsequent lessons, directed them to paint skin in certain ways. The resource matched and communicated her purposes and was highly successful in enabling pupils to learn how to mix and use paints for skin like Freud. Her representation of the image with words comprised “forms for expression of what (she had) in mind, forms that (the student saw) as most apt...in the given context” (Kreuss & Leeuwen 2006). It is arguable whether pupils learned anything but specific skills abstracted from their origin, context and meaning. Thus, this small, specific encounter made me recall my own doubts as a beginning teacher about what critical studies was for and how artworks could or should be talked about with pupils. Also, that pupils learned literally how to mimic Lucien Freud’s treatment of skin as a *surface* became a powerful metaphor for superficial critical studies teaching I did not want the student teachers I worked with to undertake. Significantly, as with Student “A” above, I was struck that this student had been much more influenced by her school mentors than the university sessions I had led, which were highly critical of such skills-led approaches. Her certainty made me wonder how as a university tutor I would ever be able to persuade her and others, of the value of alternative approaches.

Excavating encounters

Looking back over my critical studies encounters, where did they point to and what did they signify? Had I undertaken “selective appropriation” (Atkinson and Silverman 1997) to make neat stories of experiences that were messy, unresolved and unsettling? In attempting to pull threads of the encounters together to consider how they relate or part company, two overarching and intertwined themes influenced my early thinking about the PhD and its focus on critical studies. First the *content/subjects* of artworks; what kinds of works should be included or excluded in the teaching of young people? Second, how should artworks be utilised in critical studies teaching? And which teaching approaches should be adopted for different ways of using them?

My critical encounters foreground elements of the themes outlined above in various ways. For example in relation to artworks' content, Penelope's introduction of thought-provoking and challenging works, diverse in form and location in time to her students constituted a series of transformative encounters for me, critical in differing ways. She pointed to an expanding horizon of art practice, which had immediate, significant *and* long-lasting influence on my desires to seek more knowledge. Mary Kelly signified a living example of Penelope's approach to teaching, illustrating how artists draw on and communicate their own critical encounters.

Developing a habit for seeking further encounters with artworks, resources were stored up for my own art practice. Penelope's effect was also felt later; I wanted to be a teacher like her (and *unlike* Dicky and Alan), someone who encouraged pupils to seek further artworks on their own. Vicariously, I carried Penelope's influence beyond my own teaching, into being a teacher educator; I strongly encouraged student teachers to continue to develop their own knowledge and understanding of different artists and artworks to use in their teaching, to expand their own pupils' horizons.

Zara, my first school placement mentor was a further powerful, yet both negative *and* positive influence. For, whilst her many practical teaching "strategies" could be utilised, I disagreed with her thinking on how teachers ought to dress to assert their authority and "teacher identity" with pupils; I also felt unsettled, neither a teacher nor an artist. In one way, Zara seemed a sort of human figuring of the thinking that made the Lucien Freud teaching resource-educative in a kind of functional, practical sense, but with no intention of depth or richness. Thinking of Zara's influence in these terms, I began to see how identity is significantly bound up with how and what teachers teach. This does not mean I am wholly critical of Zara's mentoring; like the Lucien Freud resource, she taught skills, which had their

uses. Penelope on the other hand taught there are things to be known which aren't always apparent at first glance.

At the time, I did not ponder too much on notions of "teacher identity development" and did not fully understand that discomfiture can be cast differently, for example, as significant learning. In tune with this, Land, Meyer and Smith (2008) discuss the notion of "threshold concepts" in learning or "a theory of difficulty" (Perkins 2007) which chimes with my own sense of struggle as a student teacher and fitted with metaphors of plots or spaces for the study, in which seeds of significant development may germinate at the borders of experiences. Land et al (2008:X) describe threshold concepts as "akin to a portal, opening up a new and previously inaccessible way of thinking about something...a transformed way of understanding, or interpreting, or viewing something without which the learner cannot progress".

Following these ideas, the "threshold concepts" in my reflections on experiences as a student teacher were that understanding a "subject landscape" can be changed (over time or suddenly), involve a "troublesome" transition and that student teachers' positions are challenging for a variety of reasons, with different effects (Meyer, Land and Smith *ibid*). For, when I observed students' attempts and struggles to fit in with established ways of working in their school placements, recognising and understanding my own experiences better would I hoped, enable me to support others. For example, Zara's questioning of the suitability of contemporary works to be shown to pupils was confounding; later, as a teacher educator, I felt teachers' restricting or excluding certain works had a double effect. Not only were pupils unable to experience these works, but student teachers were too; if they were highly influenced by their mentor's practices they would be unlikely to include those works in their own teaching (Adams 2007). The student who produced the Lucien Freud teaching resource also recalled my own student teacher self; unlike me, she had chosen to adopt her mentor's approaches unquestioningly. In common with the projects *Lowry Batiks*, *Aboriginal logs* and

Guernica Wrapping Paper, *Lucien Freud's skin* seemed examples of a kind of teaching *lacking*; in criticality, richness, depth and context, in turn recalling Annabel's critical insights.

A further significant thread through the encounters was that I learned "images teach us what and how to see and think and, in doing so, they mediate the ways in which we interact with each other as social beings" (Garoian and Gaudelius 2004:298); this perspective captured something of my critical encounters; about people *and* things, *subjects* and *objects* of practices of critical studies teaching. Encounters were remembered *visual* fragments; a kind of moving, filmic mental collage to travel around, what Bourdieu calls "mental photographs" or "social" snapshots" (Bourdieu 1989 in Bourdieu and Wacquant 2002:205) stored up for later. I wondered what potential this imagining might afford; literally, what could be made of it. For example, Garoian and Gaudelius (2008:308) suggest artistic media such as collage "represent acts of perception as disjunctive associations between and among cultural experiences-*dissociations*". Their reference to Ellsworth's (1997:38-9 *ibid*) view of these spaces as volatile, "conceptually and emotionally charged" with shifting meanings also resonated with my sense of the encounters in the beginning "plot" of the study. Seeds for later, I wondered if (and how) I could use visual forms in some way, in imaginings or traversals around different issues related to critical studies.

Reflecting upon encounters, I still did not know what form the PhD study would take beyond examining others' experiences in the light of my own and the literature, with a view to exploring alternative purposes and approaches for critical studies. On not knowing, Mazzei (2009:59) states "this does not mean that we give up the promise of knowing, but we give up on the promise of the certainty of knowing...we admit we don't know the precise direction to take, and yet we continue on, uncertain of the destination, left with the certainty of uncertainty that impels us forward". This is in tune with Hall's (2010: 106) reference to Moustakas (1990) who "supports the notion that we carry within us seams of experience rich

for excavation and articulation; that we puzzle on deeply-rooted interests and ideas that concern us throughout our careers; these ideas gestate but are not given shape or articulated until we have the opportunity, questions and methods”.

I *sensed* where I might go with the study. Working in teacher education, as noted, observing student teachers’ struggles and questions around critical studies mirrored my own; I turned to face familiar difficulties from another vantage point. I wondered if exploring critical studies practices from students’ perspectives could help resolve the issues, help me to consider *why* it was taught in certain ways, with particular content and purposes. Re-tracing of steps through the students’ might enable proposals for alternative practices. Therefore, I began to think seriously about students’ work as a means of looking at critical studies practices more closely.

Section Two: Plotting with Bourdieu

In the beginnings of the study and its aims, in the possibilities afforded by revisiting and re-figuring encounters through student teachers’ practices in critical studies, a means to stretch and question thinking beyond my own experiences is required. This is where Bourdieu enters the plot, his ideas having been encountered fleetingly in the past. Searching for theoretical frames or tools with which to put ideas to work, in this section, Bourdieu’s key concepts are introduced before delving into specific aspects to discuss why and how they might assist in the study. Connections are made between elements of critical encounters and Bourdieu’s thinking, an initial exploration of using his methods to hint at what comes later. In subsequent chapters Bourdieu’s ideas are continually examined and interrogated in the light of different contexts and concepts.

Bourdieu claims (and others claim on his behalf) that one of the purposes of his work is to help people “grasp the meaning of their actions”, to “unveil” some of the “misrecognitions” under which we all operate and to “elucidate the workings of social power” (Calhoun,

LiPuma, and Postone 1993:6) offering a critical understanding of practice. James's (2011:4) simpler but nonetheless helpful explanation that "it is Bourdieu's insistence that we need to study and understand 'what goes without saying' that is key", suggests shared ideas with critical *pedagogy*; for example, that school curricula can serve as a means "of reproducing the social, cultural and economic patterns of society" (Evans 2008:18). Bourdieu's ideas on the importance of reflexivity in research also resonate with Mason's (2007:341) reference to Paul's (1982) definition of critical *thinking* being "about one's own position, arguments, assumptions, and worldview as well". On thinking, Wacquant (2002:ix referencing Weber 1949:41) calls Bourdieu "an investigator and teacher in thinking in a particular way".

However, one of the challenges of Bourdieu's writing is its particular density, utilising long sentences and complex turns of phrase; according to Jenkins (2002:9) this may have been a deliberate strategy of "a permanent struggle against ordinary language" (Bourdieu 1988:149). Webb et al (2013:78) similarly propose Bourdieu argues "ordinary" language "has built into it all the standard "truths" of our society and using (it) makes it difficult to read beyond the unconscious acceptance of whatever stands, at a given moment in history as "the truth"".

It is claimed by many writers who have commented upon his work that "of critical importance is Bourdieu's attempt to transcend the gap between the subjective and objective dimensions of social life...a gap between embodied practical knowledge and apparently objective structures which are amenable to theoretical understanding" (Calhoun et al 1993:2); what Mahar, Harker and Wilkes (1990:1) describe as "his attempt to construct a general theory of practice" with an aim to *overcome* the dichotomy of agency and structure. Callewaert (1999:128) similarly describes Bourdieu's view that "life interpretation with practical sense, and objectified explanation are two different and distinct sides of human endeavour, contradictory but correct in their own way". Bourdieu's method aims then to make sense of intersections of subjectivist (individuals' "beliefs, desires and judgements" (Calhoun et al

1993:3) and objectivist (“material and economic conditions, social structures or cultural logics” (ibid)) accounts of the social world. These particular claims made Bourdieu’s approach appear to afford a means to examine both objective and subjective dimensions of critical studies. Subjective perspectives might encompass views about what should or could be taught to secondary school pupils about art and artists (and how); for *in theory* there are many (perhaps infinite) possibilities. In *practice*, the extent of enacting such subjectivity is bound up inextricably with teachers’ contexts. Objective dimensions of critical studies teaching might include externally imposed examination and assessment systems and established, or embedded ways of teaching, such as those implied by the *Guernica Wrapping Paper* project and in teaching pupils partial (for example, materials and skills based) ways of understanding and engaging with artefacts such as “Aboriginal Logs”.

Bourdieu (1990:107 in Reay 2004:438) explains his examination of practice as utilising “open concepts designed to guide empirical work”; importantly, a “method and a way of thinking...a manner of asking questions rather than just ideas” (Bourdieu 1995, quoted in Mahar 1990 in Reay 2004:439). Bourdieu’s “method” and key concepts will be particularly pertinent for examining the beliefs, practices and constraints related to critical studies teaching, the development of student art teachers’ identities and the interplay between the two. Whilst Bourdieu does not express opinions specifically about initial teacher education, Grenfell (1996:290) suggests that as “much of what he writes is about forms and operations of knowledge in human praxis” his concepts can be used to examine beginning teachers’ beliefs and practices. For example, in proposing an account of how objective structures interact with individuals’ subjective feelings about teaching, Zevenbergen (2006:616) believes that teaching practice has higher status than university-based work in student teachers’ minds because it is framed as being more important for the “real world” of employment; it therefore works as an “objective structuring” of students’ subjective experiences and feelings they bring to their teaching, from their own schooling and beliefs about how to teach their subject. School placements functioning as both objective structures

influencing and *being influenced by* individuals' subjectivities seems pivotal in the study's emerging "plot"; for example how student teachers fit in with established ways of doing things, thereby ensuring their continuance, or not.

Zevenburgen (2006) suggests student teachers who demonstrate the dispositions valued in particular placements are much more likely to succeed than those who do not. As a student teacher I resisted Zara's attempts to "structure" my teacher identity through my dress and inwardly questioned her views about the content of critical studies; and whilst I was not unsuccessful, I had felt uncomfortable, a "fish out of water". These seemingly small acts of defiance or discordance chime with Grenfell's (1996:291) suggestion of Bourdieu's view of "objective and subjective structures as dialectically related....socially concrete but expressed in and reproduced through bodily activity and cognitive processes". Similarly, Hodkinson and Hodkinson (2004:177) in their writing about teachers' dispositions concur with Bourdieu's (1984) view that "it is not that people are influenced by and influence the social structures around them, in a dualistic sense. Rather, those structures are *represented through individuals*, in what he calls their habitus...a means of expressing social structures and person (body and mind), as indivisible" (my italics). Twiselton (2004:159) in her explorations of the different approaches student teachers adopt similarly suggests "Bourdieu showed how professional identity and the contexts in which that identity is enacted are mutually constitutive". Habitus in some student teachers' contexts is formed from limited notions of teaching practices in schooling (the field) so that "this way of being or identity for student teachers is both constructed and constructing in such experiences" (ibid:160). These views also resonate with Student A's account of "fitting in" with teaching projects which combined elements of different artists' work with no reference to their contexts or origins, even whilst they were disposed to be critical of such approaches with their peers.

Bourdieu's key concepts of habitus, field and capital, according to Thomson (2012:67) form a "Gordian Knot", an "inter-dependent and co-constructed trio", therefore must be utilised

together. Taken separately, each concept may lose something of its “explanatory take” as a thinking tool. In explaining how Bourdieu’s concepts help inform my thinking, their inter-relationships are considered, as well as their individual characteristics, alongside other terms utilised by Bourdieu such as agency and reflexivity.

Habitus: embodiment of principles, practices, orientations, horizons, dispositions

According to Maton (2012:48) habitus “does a lot of the work” in Bourdieu’s thinking; it is also the most slippery or complex of his concepts for understanding practice and it is impossible to provide a complete account of it, or a simple description. For it is not a thing, an object, or a place, but “principles organizing practice” (Collins 1993:116), “enduring orientations to action” (Calhoun et al 1993:4), dispositions to act in certain embedded ways, often at an unconscious level. As noted, habitus is also “only actualized through individuals and individual instances” (Grenfell and James 1998:15) yet ensures its own continuation for groups of people. James (2011:3) describes habitus as a way of conceptualising how individuals “acquire and carry ways of thinking and being and doing from one place to another...how past social structures get into present action and how current actions confirm or reshape current structures...The habitus gives us our ‘horizons for action’ (Hodkinson, 1998) or a sense of reality, of limits”. This does not mean that ways of doing things in a particular context *never* change but change is limited; by individuals’ experience and sense of their ability to exert power or agency through strategies within, or against, established and accepted ways.

These explanations of habitus allow me to consider various elements of my encounters. For example, the student who taught her pupils to paint skin like Lucien Freud had absorbed the habitus of her placement so well, she did not *question* a skills-focused approach at all; rather she went to great lengths to ensure she was successful within the constraints of her mentor’s teaching. In common with the student who required her pupils to design wrapping

paper based on *Guernica*, the painting chosen for the Lucien Freud teaching resource was important insofar as it supported a particular kind of teaching, but almost incidental *in itself*, an object appropriated as a *teaching tool*. Lucien Freud depicts peoples' skin in many of his works; similarly there are other paintings which employ complex arrangements of shapes suitable for a repeat design, as well as *Guernica*. These two examples seemed to indicate a habitus of teaching critical studies *devoid* of criticality, with a focus on skills and techniques and a disregard for *context* or *content* of particular works. Both students seem to have adapted very effectively to the habitus in which they found themselves, perhaps "adjusting their desires to what is attainable" (Bohman 1999:133), or to what they *perceived* was attainable. Their approach also fits with Downing and Watson's (2004) exploration of teachers' focus on referencing artists' works in order to teach pupils practical skills and a promotion of the Western European Canon in the content of critical studies, which ignores more contemporary or diverse artists and artworks (see also Hickman 2005, Allison 1982, Gretton, 2003).

However, using habitus to think about critical studies teaching is not unproblematic. There is not one, identical habitus of critical studies in all schools; there may be enough commonality for comparisons to be made, but subtle differences are important. In these more might be understood about strategies adopted within or at the borders of accepted practices, what changes are possible, and why (and how) they might be achieved. The second problem with habitus is its relationship to *agency*. If habitus works at such an embedded level, how *can* individuals exert agency, to improvise, change practices or thinking? Is this possible through the "personal trajectories" (Calhoun et al 1993:4) they employ?

For example, in my encounters, I saw how teachers or lecturers work differently within similar kinds of habitus. This was important because although I did not know it at the time, in retrospect all the people encountered influenced the kind of teacher, teacher educator and researcher I became; they showed what was possible, desirable or undesirable. For

example, Penelope was, unlike Dicky and Alan committed to challenging students' perceptions of what art might be, bringing to light that which might not be at first apparent, disposed to adopt a "critical" approach (and importantly expecting it of students). Experienced teachers like Zara made me question certain embedded practices that I carried into my work as a teacher, a tutor of beginning teachers and a researcher. My encounters also made me wonder if student teachers I worked with felt, as I had, that they functioned within their own specific habitus; somewhere between being an artist, student and teacher and if rather than this state of affairs feeling troubling, something more positive might be possible.

But according to Bourdieu habitus seems to have a life of its own, "self-reflexive in that each time it is animated in practice, it encounters itself as embodied and objectified history" Calhoun et al (1993:6). As noted, it is brought to life through individuals' and groups' actions, but carries with it established ways of going on, developed over time, that it meets again and again and cannot shake off. Collins believes that what is or is not possible within a habitus is true of education itself "an arena of social life in which the idea of individual effort and achievement rests uneasily alongside evidence of constraint and conditioning" (Collins 1993: 116). Educational "success" in the contemporary world demands that we each have individual desires and aims but in order to achieve them, we must go along to a large degree with things as they are. Following the notion of "in-between-ness", Bourdieu (1984:170) describes habitus itself as somewhere between the objective and subjective:

"neither a result of free will, nor determined by structures, but created by a kind of interplay between the two over time: dispositions that are both shaped by past events and structures, and that shape current practices and structures and also, importantly, that condition our very perceptions of these".

These explications of habitus might enable an interrogation of practices and conceptions of critical studies teaching in the study.

Field: topologies, contexts, bonded spheres, planes, plots

Maton (2012) emphasises that habitus cannot be separated from the contexts, places and spaces in which it is enacted, it's "field", another of Bourdieu's key concepts. Bourdieu defines field not just as a physical domain, but as a dynamic "field of forces" with varied possibilities (Mahar et al 1990:8) that "prescribes particular values and possesses its own regulative principles" (Wacquant 2002:17). Grenfell and James (1998:24) explain fields as "bonded spheres identifiable in terms of shared areas of activities"; Calhoun et al (1993:5) describe field as "an account of the multi-dimensional space of positions and the position-taking of agents". Similarly, for Bourdieu "agents occupy positions within fields which...effectively limit range of actions or options" (Mahar et al 1990:203).

On fields and positions within them, according with Webb et al (2013:82) Bourdieu's method allows researchers to analyse "the habitus of the individuals who occupy the field to determine how their dispositions have come into being, and what sorts of tendencies they generate". This is a crucial point, further strengthening the intertwining of field and habitus, again suggesting the possibilities of utilising Bourdieu's ideas for the study. Ibrahim's (2014: 3) reference to Deleuze and Guattari's definition of field or plane ("semiotic space which has its own infrastructure, norms, values, expectations and ways of thinking and becoming") also implies the close relationship between established practices and the physical and metaphorical spaces where they are envisaged and performed, tied up with individuals' identities and with principles organising practice.

Thinking about the study's possible "fields", in school placements student teachers have to take account of and adapt to (to varying degrees) the existing ways of doing things; structuring elements within which these are manifest include hierarchical relationships (for example, teacher/pupil and experienced teacher/student teacher) or, as noted above, externally imposed requirements (for example, examination requirements and the National Curriculum). In the additional university "field", students may be confronted with views about teaching and the subject which they perceive as counter to schools' practices, creating a

sense of disruption, discomfort and even of impossibility (eg: Davies, 2000, Darling-Hammond 2006, Grenfell 1996); what might be considered a cultural, pedagogical and structural “clash” between school and university.

According to Bourdieu, structures exert their own agency and power upon practitioners; for student teachers, on their developing identities and practice. As noted, structures both *create* and are *created by* the habitus, established ways of doing things. Grenfell and James urge that “structures can and should be seen as constituting and dynamic, not static” (1998:11), so structures can and do change over time, but within limits. The hierarchical structures at play in university and school fields are complex and affect how students are able to act to their individual advantage, or to position themselves relative to others in the particular “topology” of their situation.

Student teachers have an interesting position within university and school fields; for example they are subordinate to more experienced teachers and university tutors whilst occupying a more powerful position than pupils. Grenfell (1996:298) characterises student teachers’ fundamental challenge as “coming to terms with what is possible” in developing their “pedagogic personality”. Interestingly, in the light of ideas about plots, spaces, and places, Grenfell (*ibid*) proposes that as student teachers are “loaned” to schools for their placements, they inhabit a field of “nowhere” between the differing structures of university and school. As noted, as a student teacher, I felt this position as a disjuncture or displacement but as a teacher educator, wondered if it could be conceptualised more positively, a “double structure” “where students have to decide for themselves” how to *act* (Grenfell 1996:300); being “nowhere” or in-between university and school is a space to be cultivated later, as “nowhere” is “also a space that avoids overt induction into one system or the other” (Grenfell 1996:300), therefore has potential. However, student teachers are not a homogenous group; like their pupils they are more or less well equipped to deal with the preferred practices in the fields within which they operate, because of their backgrounds (for

example their prior educational experiences) how much agency they are afforded (or not) and how successful they are in their understanding of what exerting agency might entail, and to what end. So, it remains to be seen if “nowhere” is a field of possibilities for individual agency and “lines of flight” or a place for blending in and reinforcing the existing habitus.

Capital: symbolic, cultural, social, linguistic “power”; authority and legitimacy

Capital, the third element of Bourdieu’s method for interpreting the social world, is believed to be “the capacity to exercise control over one’s future and that of others...it is a form of power” (Calhoun et al 1993:4). There are broadly two kinds of capital, economic and symbolic, the latter encompassing cultural, educational, social, and linguistic aspects (Harker 1990, Moore 2012). Farrare and Apple (2012:344) note “capital is a relation or association of power through which actors acquire and legitimise their ascendant or dominant position relative to others in the field”.

Symbolic aspects of capital are most relevant to the study. This is because, as Moore (2012:100) notes, unlike economic capital, whose instrumental workings and effects are more transparent, forms of symbolic capital *misrecognise* how they function “by proclaiming themselves to be disinterested and of *intrinsic* worth”. This process of misrecognition is a type of

“symbolic violence”...(which) reflects the fact that relationships between fields and their hierarchies of value are in reality purely arbitrary rather than being grounded in intrinsically worthwhile and superior principles radically detached from the this-worldly instrumentalism and materialism of mercantile exchange” (Moore 2012:101).

Misrecognition of how symbolic capital works is relevant in two ways to the study; firstly, linked to student teachers and secondly to elements of critical studies itself; both aspects are considered in this section, to be examined in more detail in subsequent chapters.

In terms of student teachers, Crossley (2012: 87) suggests “every individual, on Bourdieu’s account, has a portfolio of capital...a particular volume...a particular composition”. Similarly

Moore (2012:112) notes “individuals will possess cultural symbolic capital in proportion to the status in their specialized field ...and their position within their specialized field”. Significantly for the study, Moore (2012: 102-3) proposes capital can be both *objectified* and *embodied*; “it is materially represented in things such as artworks, galleries, museums...books and so on- artefacts of various kinds” and “incorporated within the corporality of the person as principles of consciousness in predispositions and propensities and in physical features such as body language, stances, intonation and lifestyle choices”; like habitus, it is not a thing, but *finds form* in ways people behave, their attitudes and ways of talking.

The sense of my own (limited) symbolic capital as a student teacher made me think that student teachers’ use or possession of capital is particularly interesting and complex. This is because they may attempt to exert power for themselves, but also in relation to their pupils. For *themselves*, it might be assumed students, as graduates, in training for entry to a profession, possess high levels of educational capital; it might be believed they have been successful in utilising their educational opportunities as for example, graduates are still in the minority in the population of the UK (Ball 2013). However, it might be wrong to assume all student teachers have plotted and navigated their own education utilising the capital they possess with *ease*. Based on work with student teachers over a number of years some have experienced significant difficulties (economically and academically) to get to the point of training to be a teacher; some continue to struggle whilst on the course and a few fail.

Just as significant as capital being embodied, its acquisition is also dependent on *time*; student teachers cannot quickly or effortlessly “get” symbolic capital within their school placement-it takes personal investment and “a *labor* of inculcation and assimilation” (my italics) (Bourdieu 2006:107 in Moore 2012:107). Time and effort expended by student teachers to “assimilate” into the habitus of critical studies would suggest it might be difficult for them to do this *as well as* affect or change embedded ways of doing things, or assume they would necessarily want to. *If* student teachers successfully acquire symbolic capital or

power by adapting to the habitus thoroughly in mind, body and practices, they risk losing that capital through *challenging* the habitus; perhaps a step too far for students “on loan” to a school. Moore (2012:110) proposes that symbolic power acquired to the point of integrating mind and body and “congruent with the institutional agency” is transposable to other contexts. However, will this be the case with student teachers involved in the study? Powerful symbolic agency acquired in one school context might not be easily utilised in another; as its “power” is measured in its reproducibility, the question arises of its durability from one school placement “field” to another and how this might influence student teachers’ critical studies teaching.

Nonetheless, students, as adults *and* teachers (albeit beginning ones) have symbolic (social, cultural and educational) capital or power to exercise over pupils, what Bourdieu and Passeron (1990) call teachers’ “Pedagogic Authority”. The profession of teaching “gives individuals a known and recognised identity which in turn confers economic and cultural capital” (Harker et al 1990:14). In relation to *pupils*, students, as beginning teachers use their pedagogic authority to endow certain knowledge, ways of doing things and certain artworks, or art practices with importance, legitimacy and *worth*, that is, capital. This last point links to the second way capital is relevant to the study; how it functions *through* critical studies as well as teachers.

In my encounters, there were several instances where artworks were chosen for critical studies teaching *because* of their existing capital inscribed by public display in prominent museums and galleries, framed unquestioningly as “appropriate” in curriculum plans produced by government agencies or promoted in resource packs designed to “support” teaching. Segbars (2009) has an interesting perspective on the relationship between artworks in exhibitions and how they are mediated, arranged and invested with capital by curators which is important here; “in the compulsion to be socially useful and necessary...the makers of exhibitions employ themes and selected artists who fit within that design”

(ibid:105). As noted above, many Pop Art-based school art projects were influenced by large exhibitions in the 1990's and later in the study, how Pop Art continues to be referenced in secondary art teaching in students' placement schools is explored. Interestingly the "Day of the Dead" exhibition enabled an *entrance* of the associated artefacts into school art projects, gaining capital and value where prior to that, there had been neither; suggesting that which possesses capital can change over time, even if the habitus within which it is used does not.

Continuing further with the notion that certain artworks seemingly hold more value in terms of being included in critical studies teaching, whilst I have indicated that capital's symbolic aspects are of most relevance to the study, economic aspects also come into play. For example, Cook (2000) writes about the economic *and* symbolic capital certain contemporary works possess, with particular reference to Charles Saatchi's collection exhibited in *Sensation*. Cook (ibid:172) explores Saatchi as a highly adept "player" in the contemporary art field yet perhaps one unaware of the "*double jeu* that goes on between interests and investments in the cultural field"; able, through his economic capital to invest in (buy) particular artworks and thereby *symbolically* "invest" those works with cultural and economic capital. Importantly, Cook suggests that Saatchi's "investment" in different Young British Artists (YBAs) of the period did not function evenly amongst the individuals, providing a perfect example of how capital, field and habitus work together. Cook (ibid:175) observes that whilst black YBAs "such as Chris Ofili and Yinka...were included in the *Sensation* exhibition...Sonia Boyce and Keith Piper" were not. Saatchi's capital did (and does) carry weight in the art market, but other societal forces exert an effect-in this case, the relative marginalisation or lack of capital some individuals possess, even *with* other powerful people's investment. If Saatchi can be considered the kind of "curator" of works as Segbar (2009:105) describes he becomes a sort of artist himself, delivering "an image or picture for us to contemplate, as an idea and starting point for meaning".

Reflexivity: aporia, doxa, criticality and theoretical gaze.

Developing key concepts of habitus, field and capital throughout his life, Bourdieu continually insists upon the importance of reflexivity in research and that close attention must always be paid in applying them to the particularity of the context examined (eg: Mahar 1990). Bourdieu's methods are thought to have become over-used in the social sciences "bestowing gravitas without doing any theoretical work" (Reay 2004:432), so in the spirit of acting upon Bourdieu's own advice that methods and theories must develop in the light of changing contexts (Mahar 1990) I did not swallow his ideas (or use them) whole. Bourdieu believes that academics undertaking research are particularly susceptible to the "fictitious pursuit of difference" (2007:7 in Moore 2012:112) and "intellectual bias"; that "the act of observing the social world involves framing that observation first through our own preconceptions, and secondly through changing it, from being thought of as the social space in which we live, into an object of research. When we look with a "theoretical gaze", we separate ourselves, conceptually, from the world observed" (Webb et al 2013:75).

Bourdieu's notion of "Doxa" is also important in relation to reflexivity; what Deer (2012:115) describes as "pre-reflexive intuitive knowledge shaped by experience...the apparently natural beliefs or opinions which are in fact intimately linked to field and habitus...assumptions ...which are taken for granted ...yet which can generate conscious struggles" and therefore perhaps lie "beyond any notion of enquiry". Deer (2012) explains that doxa is important in terms of a university and its members as it underpins how they produce knowledge and enable others to access it and develop their own knowledge and educational opportunity-their symbolic capital. My own view of the habitus of critical studies has to be accounted for in tune with Bourdieu's view that as a researcher "there is no point outside the system from which one can gain a neutral, disinterested perspective" (Calhoun et al 1993:6); In this chapter critical encounters have been revisited with a reflexive stance at the outset of the study.

Bresler's (1995:1) reference to Geertz's (1973) view of the researcher as "an animal suspended in webs of significance he himself has spun" also strikes a chord. I aim to keep in mind Webb et al's (2013:72) proposal that

"sociology for Bourdieu is practical rather than abstract, a methodology that examines and engages with the small everyday details of life as well as the big questions, and that is prepared to "get its hands dirty"...(and engage with) problems for the researcher in the construction of the research method, and of the theoretical underpinnings of that method".

In this reflexive vein, *methodological* issues as well as those of the *subject* being studied will be confronted. As noted, my hope is that this process has begun with discussion of critical encounters in this chapter. Reflexivity might also be considered a particular kind of criticality, another aspect of critical encounters with the self, in line with Hall's (2010:108) definition of it "as the freedom and learning power to create knowledge, to question what we know and how we come to know it; that is, maintaining a self-conscious and self-critical stance to our attempts to construct meaning for ourselves". But Burbeles and Berk (1999:61) discuss how difficult it is to think critically:

"the ability to question and doubt even our own presuppositions-the ones without which we literally do not know how to think and act...this seemingly paradoxical sort of questioning is often part of the *process* by which radically new thinking begins: by an aporia; by a doubt that we do not yet know (yet) how to move beyond".

Aporia is a thread linking many of the encounters leading to the study, perhaps yet to turn into reflexivity. For example, in questioning different issues around critical studies, I put myself into situations where I might have to confront them. Taking on the role of an external examiner for GCSE and A level work placed my own work as a teacher in the contexts of others' which raised more questions such as the influence of popular, high profile exhibitions, noted above. In undertaking further study early in my teaching, I placed myself in the path of sceptical individuals like Annabel who unsettled me without quite understanding why and what I could do about it. Disposed to salve my aporia about critical

studies teaching, I expended effort increasing my agency and capital, expanding my knowledge of art and education; endeavours within my control but only partially successful within the different fields I inhabited.

Unsettlingly, greater teaching experience did not bring any certainty, only more complexity. In teacher education, my concerns were reflected back from others'; for example when I saw superficial attempts at "multi-cultural" projects which taught pupils nothing but how to make work look like something already made, with little or no understanding of the contexts, imaginings or intentions which contributed to its making. I was struck by my student teachers' own aporia seeming to materialise from the same issues. Further disturbances arose around fragments cut away from their origins, served up in odd combinations, like the *Lowry batik* and *Guernica wrapping paper* projects. I wondered what was to be *done* about these continuing questions which led to the study.

Section Three: Plotting the aims of the study

In this final section I explain how the "shoots" of various experiences, framed with Bourdieu's ideas might be worth tending to further. I conclude with the proposed aims for the study and the intended research questions. What have I understood from my own position and practices that merited further exploration? What have I taken for granted that I need to reflexively bring to the surface to understand better what I wanted to achieve? There are three fundamental concepts or "roots" influencing my thinking in relation to critical studies within the study's beginning "plot". Firstly, an obvious but important point is that art and design takes very many, almost infinite forms and representations; this was crucial to my early and continued interest and engagement with art. Secondly, knowing about the content or subject of an artefact or artwork is crucially important. This is because the subject of a work is what grabs, repels, attracts, puzzles, inspires, provokes and compels the viewer to look, tied up with (and *beyond*) its initial interest or first impression; a *hook* to look and know more. This is in tune with Hubbard's reference (2008:178) to Iser's (1980) view that "the

content of an aesthetic object matters because of its potential to touch the consciousness of human beings”. Both points are closely intertwined with understanding what is possible for critical studies-knowing *that* a wide range of art exists and knowing *about* those works has been crucial to me as a pupil, student, teacher and teacher educator; both have informed my teaching and thinking. The third point is the need to understand more of teachers’ dispositions, intentions and actions, in relation to their pupils and teaching; that is, how art is presented, engaged with and for what purposes; the teaching methods used to bring it to life, limit or open up others’ experiences.

If these ideas are considered together, what else might be proposed about the affordances of critical studies beyond existing practices? For example, thinking again about the “critical”, could critical studies enable and promote critical thinking, or adopt critical pedagogical approaches in its teaching methods and content? With these thoughts in mind the following overarching aim for the study is proposed: to consider teaching and learning in critical studies in secondary art & design through student teachers’ experiences to identify and examine the bases for their beliefs about the purposes of critical studies and how these might suggest more “critical” approaches.

In working towards this aim, the following research questions are proposed:

- What are the key issues in existing literature and research about critical studies’ content, purposes and teaching methods?
- How do student teachers experience and navigate different placement contexts? In the light of their developing identities as students, artists or teachers, how do they engage with critical studies practices they encounter?
- How do student teachers’ perceptions and experiences reflect or conflict with the existing literature on different issues in teaching critical studies?

- What opportunities might be afforded by student teachers' positions in their placement schools to put the "critical" into critical studies?

Inevitably these questions will develop as they are explored, cultivated and revisited within the study's plot from different perspectives using a range of methodological tools and approaches; they may wither or transform into further questions or trails to follow.

Chapter Two: Literature Review

Introduction

The aim of the literature review is to explore how critical studies has developed through connecting threads of its origins, teaching methods, content and purposes. Comments from student teachers are included from data collected later in the study reflecting significant ideas in the literature, and hinting at what may come in subsequent chapters. Bourdieu's key concepts are referenced at different points and the chapter concludes by beginning to suggest how critical studies could function differently, to be explored further in the study.



Palimpsest @ Sonica 2012 (Skogland and Hinde 2012)

The literature review constructs a narrative of the development of critical studies in secondary art and design over the last twenty to thirty years as a palimpsest, “something used again or altered but still bearing traces of its earlier form” (Soanes et al 2005: 646). Tavin (2005:5) references Lanier (1961:5) “who remarked “an examination of the literature in art education reveals several new and newly colored old ideas””. Art education’s practices and the associated literature are particularly beset by “palimpsestic discourse”, written text which is partially rubbed out, re-written, and “re-visioned”, “*re-markable* texts” where ideas are re-interpreted to find “antecedental marks” (ibid:6). So, whilst ideas originally sketched out for critical studies, have been over-painted with more substantial layers, the original outlines not only remain but keep re-surfacing. In this regard, the palimpsest is similar to the art historical term “pentimento”, (from the original Italian pentire, to repent) where an original

image is painted over, then later revealed, partially or wholly, often through age, or disintegration of the over-painting (Digh 2007). Both palimpsest and pentimento are metaphors for the narrative of critical studies that tells of continual attempts to draw and re-draw the same objects. Old buildings partially destroyed in order to be re-modelled are considered architectural palimpsests; like critical studies they reveal their histories and traces of former attachments and investments; bill-boards' past posters similarly are always present, but buried beneath newly added images, temporarily out of sight, ready to re-surface and reveal themselves when newer layers are scraped back.



1970s Ford Cortina Revealed, Lancaster Odeon Cinema Scott, H (2006)

The literature reviewed in this chapter illustrates palimpsestic themes of critical studies of the last thirty years which recur and are re-coloured. A challenge of the study is to re-think how critical studies might function, between the very real constraints that teachers perceive and experience and what “genuinely critical activity” might mean. Issues may be un-resolvable as the expectations placed upon critical studies cannot be met, or, different expectations might be possible; the uniqueness of this study will be to suggest aims for critical studies, and

ways of teaching it, which can more realistically, or differently, be achieved. In the study critical studies is explored through educational practices which hinder or enable it to meet the expectations of teachers and some of the writers referenced in this chapter.

There is a relationship between the idea of the palimpsest and Bourdieu's notion of habitus (Bourdieu 1990). Habitus has been developed by many writers over time and provides a tool "to think with" (Jenkins 1992:11 in Reay 1998:57). Reay (in Grenfell and James 1998:59) describes habitus "as incorporating a tension between what might be termed *possibility* and *constraint*; and between the replication and transformation of social practices"; "possibility" and "constraint", "replication" and "transformation" are relevant to the development of critical studies and how it might function in the spaces between these terms. As explored in Chapter One, habitus can be conceived as *embodied* in people's thinking and doing:

"it is not composed solely of mental attitudes and perceptions...it is expressed through durable ways "of standing, speaking, walking, talking and thereby of feeling and thinking" (Bourdieu 1990:7). People's relationships to dominant culture are conveyed in a range of activities...so the habitus as the social is inscribed in the body of the biological individual (Bourdieu 1985:113 in Reay 2004i:432-433).

As people's individual experiences and histories appear to make and *be made by* habitus (Reay: *ibid*:434) it can be conceived as creating and sustaining palimpsestic practice; habitus enables the continual reproduction within certain limits of particular practices amongst groups in certain fields. Bourdieu sees practitioners as "social agents" who "are incorporated bodies who possess, indeed, are *possessed by* structural, generative schemes which operate by orientating social practice...practice...is a cognitive operation; it is structured and tends to reproduce structures of which it is a product" (Grenfell and James 1998:12). Grenfell and James (1998) do not say that social agents cannot change, or that they always repeat actions over and over; changes in practices *do* take place but they are reproduced within limits, which some of the literature will illustrate.

Nash (2002:283) states that Bourdieu (1996:29) believes “social agents do not have an innate knowledge of what they do: more precisely they do not necessarily have much access to the central causes of their discontent”. This presents an interesting challenge for the study; if practitioners cannot really explain their relationship to the habitus because it is so deeply embodied and embedded in their practices, how can individual motivations or allegiances be known by others? The study will nonetheless attempt to examine what student teachers do with critical studies and what they believe about this, to consider what critical studies could accomplish, and how. The literature review begins to construct the context within which student teachers function by identifying issues at play within the habitus of critical studies and the field of art education, built upon in subsequent chapters. So, there is an alignment between the ideas of palimpsest and habitus which helps to construct critical studies as a set of practices enacted by teachers, created by and creating a situation of recurring, resurfacing themes; in this sense habitus and palimpsestic characteristics are mutually supportive and sustaining, creating something which seems entrenched and difficult to alter. Thinking of the habitus associated with critical studies allows exploration of these features and how practices have been formed over time. And following the notion of habitus, the literature referenced does not just *reflect* writers’ and researchers’ views over time, but *contributes to* critical studies construction and continuation in certain ways. Students’ comments included in the chapter illustrate how ideas from literature have filtered into practice, in turn informing literature, re-viewed and interpreted by writers, part of the palimpsestic discourse.

Bourdieu’s (1990) ideas of “field” and “capital” are also referenced in the chapter in relation to critical studies’ practices and how they are perceived by teachers. Field, in Bourdieu’s terms can function in two ways that are relevant here. First, the habitus is a product of what has to be, or needs to be present in the field and second “it is a relationship of knowledge or cognitive construction”, helping to figure the field “as a meaningful world, a world endowed with sense or with value, in which it is worth investing one’s energy” (Bourdieu in Wacquant

1989:44 in Reay 2004i:435). Simply expressed, habitus and field are ontologically complicit (Bourdieu 1982: 47 in Grenfell and James 1998:16). Habitus in the study can be seen as the ways in which critical studies is enacted, thought and talked about within the field of art education; the interactions of these different elements create symbolic capital, the practices, language and knowledge that are given value, or not. In short, habitus, capital and field, as indicated in Chapter One allow a means of developing a complex and layered understanding of the palimpsest of critical studies within art education.

The literature review is divided into four sections, each with sub-sections. **Origins** considers early perspectives on the development of critical studies, which appear to foretell its palimpsestic qualities, for example, the predominance of “The Usual Suspects” in the content of critical studies teaching, those artists widely-referenced. **Teaching** includes discussion of how artists’ works are thought to “influence” pupils’ artworks, using copying, transcription, and pastiche; the “forced marriage” provides a metaphor for the relationship between critical studies and practical art work. This section also considers definitions of visual culture and if critical studies is mainly concerned with pupils’ superficial learning about the “lapels and buttons” of artworks, avoiding “trying on” more complex ideas. **Content** discusses the role of critical studies in cultural reproduction. **Possibilities** considers how the palimpsest of critical studies is sustained by teachers’ “passionate attachments” (perhaps another figuring of habitus?) yet suggests there may be small spaces for different ways of working.

Section One: Origins

“Critical” Studies?

Critical studies is part of the story of education and art education in post-war Britain and the USA; for example, away from “child-centred” education (or the “child as artist”) and a concern with child development which many (for example Lowenfeld 1947) felt was the primary function of art education, to a deliberate foregrounding of standards, measurement

and accountability. Writers have promoted the view that there should be “more emphasis upon cognitive elements in art, in particular an emphasis upon critical discourse about art” (Hickman 2005i:20). For example, Hughes references Field’s view that school art education of the 1960s was an “incomplete” experience “seen from within”, needing to be much more outward looking (Field 1970 in Hughes in Thistlewood 1989:71). Critical studies differing nomenclature and association with other terms with “critical” in the title seem to present rich, varied possibilities for pupils’ learning; “critical and contextual studies” or “critical and historical studies”, signify shifting views about its purpose; for example, suggesting a need for pupils to understand the relational aspects of artworks including their location in history. Addison (2000:227) wonders if critical studies is “a type of studio-based critical review, a supplementary form of art history, or...a more inter-disciplinary approach to the study of visual and material culture?”; or “the collective term for a range of interests and activities, that...enrich those practical components of the art and design curriculum that are regarded as its core disciplines” (Thistlewood in Hickman 2005i:55).

Critical studies *could* involve critical thinking, defined as reflective thinking with a disposition towards evaluating alternatives and problem-solving (Lampert 2006). The “critical” in critical pedagogy, for example as outlined by Freire (1975:22 in Drinkwater 2009:2) also points to critical studies involving creative or critical thinking, not practical skills alone. Collanus et al (2012:9) believe critical pedagogy proposes “ideas about what constitute such things as core knowledge, essential skills and the role of students in knowledge production are profoundly political (Kincheloe 2004)”.

Importantly, Giroux and Simon (1988:13) see critical pedagogy as teaching and learning that “must be linked to the goals of educating students: to understand why things are the way they are and how they got to be that way”. In a similar vein, Swift and Steers (1999 in Hardy 2006:22) believe teachers should “develop a clear rationale for (critical studies) inclusion based on cultural transmission, real critical thought and reaction”. These ideas position

critical studies as a possible means of disrupting dominant culture or practices within art education.

Art of our time: foretelling the palimpsest

The literature prior to the development of the National Curriculum in the late 1980s foretells the palimpsestic discourse of critical studies in the present and how a particular kind of habitus has developed. In an edition of the Journal of Art & Design Education (JADE) in 1987 authors drew together issues which still exercise teachers today. For example, on content and teaching approaches in critical studies, Brandon Taylor criticises a project in which pupils were asked to respond to questions on postcard images of paintings in the Scottish National Gallery. Taylor questions the images' appropriateness in terms of pupils' ability to understand "modern art" of the early-mid twentieth century as "far from representing the "art of our time" (it) constitutes a specialist minority culture that is frequently inappropriate, both technically and emotionally, for presentation to the growing child" (1987: 190). Taylor (ibid:192-3) believes Cubism and Expressionism are "avant garde", "oppositional", "distorted", "fragmented", produced "as a foil to (a) declining moral order" and therefore inappropriate for young pupils. Taylor (ibid:202) does not suggest which images *would* be "appropriate" for younger pupils but suggests instead that for them the project of critical studies be abandoned.

Adey (1987) believes the content of critical studies teachers choose depends on their knowledge (unlikely to be extensive) and that comprehensive schools' art and design classrooms have pupils of mixed ability (which she uncritically equates with mixed degrees of motivation); both constrain what can be achieved (ibid:203-4). However she states "research suggests that engagement in practical art alone is insufficient to develop visual awareness and the ability to make aesthetic judgments" (ibid:204). Adey (ibid:205) references Allison's (1972) ideas that for pupils to be educated in art, they must do more than be technically proficient with art materials to be "perceptually developed and visually

discriminative...to be able to appreciate...different cultures and societies". Adey does not explore how Allison's ideas might be manifest in practice but believes pupils should learn about *both* contemporary and past art and she questions how teachers can meet the challenge of choosing artworks relevant to pupils' life experiences (and on what basis). Many issues raised in the 1987 JADE continue to feature in writings about art education in the twenty-first century, around choices of content for example, strengthening the notion that critical studies is a palimpsest; questions are re-visited, forming a habitus of embedded difficulties and complexities, without any widely accepted alternatives or solutions.

The Usual Suspects



Film Still from "Casablanca" (Curtiz, 1942)

The National Curriculum can be seen as both a backdrop to and an influencing force upon the development of critical studies and the formation of its habitus and palimpsestic features. Hughes (1993:282-3) believes a "National Curriculum Story of Art" has developed which in its earliest form omitted art produced by minority groups, or by unfamiliar (non-Western European) cultures, from the past or present and emphasised knowledge over understanding. In the first National Curriculum for art, the "programmes of study" for each key stage includes statements that were a combination of the prescriptive yet very wide-ranging. For example, pupils were to:

“develop an understanding of art taken from the following periods: Classical and Medieval, Renaissance, post-Renaissance, nineteenth and twentieth century” and “explore the diverse ways that artists working in different cultures produce images, symbols and objects, recognising the main codes of conventions used to convey meaning” (Art in the National Curriculum 1992:9).

Hughes (ibid:283) believes “thus the crudest possible caricature of “standard” art history has become encapsulated in the curriculum” encouraging orthodoxies.

Examples of how programmes of study could translate into classroom activities were provided with largely male, Western European artists named, yet the importance of “breadth” of experience and content for pupils was also emphasised. In later versions, many of these references were removed, but appeared to be highly influential for the following decade at least, and remain so today, in some schools. However, art enjoyed relatively little prescription compared to other school subjects. Some saw and continue to see this as a huge opportunity for art teachers. Others, like Hickman (2005i:25) take a less positive view: “this allowed a free-for all, which without a strong theoretical base, opened up another avenue for perpetuating stereotypes and elitist cultural values”. In a similar vein, Ross (1995 in Rayment 2000:165) proposes that the 1995 version of the National Curriculum had no rationale at all. Swift (1993) expresses the fear at a similar time that critical studies would become another vehicle by which “the usual suspects” would dominate art teaching and pupils’ artwork, at the expense of more culturally diverse or contemporary content relevant to pupils’ life experiences (Hickman 2005i:25).

Parker (2009) gives an account of his work as senior examiner for GCSE art and design where he encountered teachers who thought critical studies and the way it is taught highly problematic, but could also be a force for change in art education. Parker is self-critical as an examiner leading “training” for art teachers in providing “exemplar” material highly influential upon teachers’ practices and beliefs as he states “I have been instrumental in preaching the gospel of practice-dominated approach to critical and contextual studies” (ibid:280). In trying

to support teachers, the examination boards appear to have helped create orthodoxies of practice. Drinkwater (2009) also notes that standardized assessment systems create similar systems for teachers' professional development, which stifles their ability and opportunity to become reflective and critical as educators and "creates a set of power dynamics in schools and classrooms and reduces opportunities for teachers and students to engage in relevant, meaningful, and critical work that draws from their own lived experiences" (Apple 1999; Fine and Weis, 2003; Freire, 1998 in Drinkwater *ibid*:2).

However, in a more recent review informing the National Curriculum for 2012 remnants of earlier versions can be detected, for example, the importance of "giving all pupils access to 'powerful knowledge'" (Department for Education 2011:11), echoing Bourdieu's notion of "cultural capital", "familiarity with the dominant culture in the society" (Sullivan 2001:895 in Reay 2004ii:74). To summarise, critical studies developed from a perceived need to extend pupils' experience of art and design beyond making and producing artworks in the classroom, to engaging with works of others outside it. In formation of the habitus of critical studies, concerns were raised about the content and purposes of learning about artworks; both the expectations and problems associated with different positions on these issues continue to exercise teachers and writers. The National Curriculum and public examinations system have both acted as the "structuring structures" Bourdieu (Grenfell 2012:153) describes, on the secondary art education field; indirectly and directly influencing how critical studies has become part of secondary art and design education, but in specific ways, overtly or implicitly valuing particular practices.

Section Two: Teaching

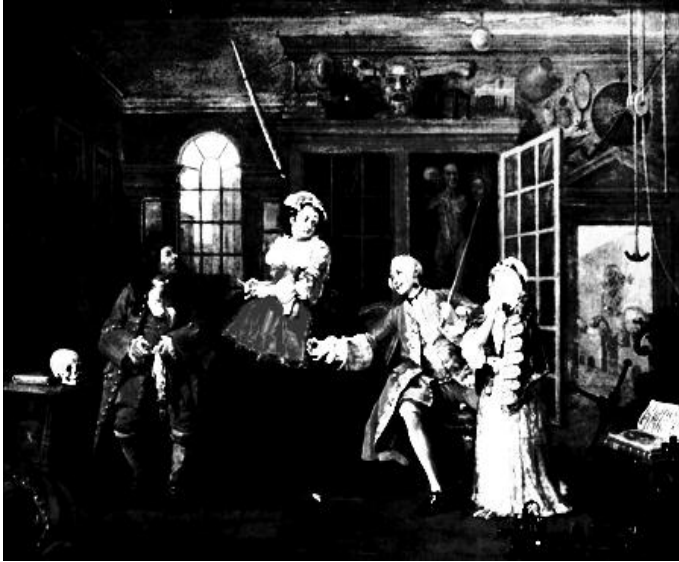
The requirement of influence and the forced marriage

"It's so important for pupils to feel inspired by other artists in order to move forwards with their own work, to inform their own work. But then again, they are so interlinked. If pupils do not know how to interpret artwork then how do they express their own ideas about it and then decide which ideas might be relevant to their own work? And

if pupils have limited knowledge of artists then this will reflect in their work” (Student Teacher number 23 questionnaire response).

The student teacher’s comments reflect concerns in the literature that pupils gain inspiration and ideas from the artwork of others, but they must be able to understand what they are looking at, to know *in which ways* they might be influenced. In the student’s view, pupils’ knowledge of artists is directly linked to their capacity to produce their own work and “express ideas”. This suggests a “requirement of influence”, an expectation that critical studies *must* “inform” pupils’ work, justifying its presence and importance in the art and design curriculum.

So, the field of school art education, as an example of what Bourdieu (2001:138) calls “these quite peculiar social worlds” features complex relationships between critical studies and art making that are explored in the literature. In the late 1980’s and 1990’s, critical studies’ position was variously described as “enshrined” in the National Curriculum (Thistlewood in Hickman 2005i:55), “rapidly *subsumed* (my emphasis) within the dominant mode of art teaching” (Hughes 1989: 72) yet “fragile”, in relation to art practice (Davies 1995 in Addison 2003). Hickman (ibid) claims that critical studies now has as much status as practical art work but argues that for both to be given proper curriculum time, they should be separated or critical studies becomes “the cuckoo in the nest” (ibid: 27). Perry, like Thistlewood (1993) considers critical studies “fundamental and equal to practical work from which it is inseparable” (in Hickman 2005i:16). Similarly, Hardy (2006:11) cites Sisson’s (1989) view that “to divorce intellectual critical enquiry from the studio is to impoverish art practice”. However, this suggests critical studies always involves “intellectual critical enquiry”, which may not be the case.



Marriage A La Mode (Hogarth 1743-5)

In contrast, Hughes (1993) considers the relationship between practical work and critical studies “a forced marriage” (in Hickman 2005i:15). This point is important-as the bond between the two aspects was not “unwilling” in early notions of how critical studies might function; as noted, the hope was that it would bring *another perspective* to pupils’ art education. However Thistlewood (2005 in Hickman 2005i:56) suggests the “validity of critical studies (has) been measured by an *evident enhancement* of practice”; what appears to have been lost is the original intention of *enhancement* which was not necessarily linked to practice, but to a different kind of learning-about the work of others. In a slightly different view, Addison (2000:228) considers critical studies purpose is one of creating *unity*. “a web of ideas can be constructed enabling pupils to unite the seemingly disparate approaches and dimensions of their lessons: technical, aesthetic, social and personal”. Tallack (2000:100) claims “critical studies is now well established as major contributor to raising standards in practical art-making. It is not, however, used to its full potential, as it has no role as an independent discipline and has been given a subservient role within art education...“it is a discipline within a discipline...and it is a servant discipline”” (Thistlewood 1993 in Tallack *ibid*).

So, following this view, how does critical studies “serve” practical artwork in teaching methods and what pupils do? Teaching associated with learning about artists or artworks are significant, as they give more or less emphasis to particular aspects and direct pupils to what to learn in critical studies. How images or artefacts are presented influences how pupils interpret and make sense of them (Bancroft 2005:75). For example, if teachers emphasise material and formal elements of works, it is unlikely that pupils will focus elsewhere. The *positioning* of artworks in relation to practical activities is also important. For example do teachers start with teaching skills and techniques then reference artists to illustrate these, or do they propose ideas, issues and themes within artworks *through which* practical skills may be taught and learned? Are artists introduced once pupils have decided upon the direction of their own artwork or do teachers make artworks the starting point for “influence”? In either approach do teachers give (and pupils receive) messages that learning about artworks is an add-on or a more central endeavour? In either approach, teachers position critical studies differently in pupils’ overall experience of how artists’ works are perceived.

The copy, the transcription, the pastiche and the parody



Show me the Monet (Banksy 2005)

Addison (2000: 232), providing an example of how pupils interact with artworks notes that for GSCE and A level art and design sketchbooks are used to gather and record evidence of

their critical and contextual studies resulting in “a multi-cultural and historical pot-pourri...the book also includes art historical “investigation”, usually arbitrary extracts from popular texts quoted verbatim, or personal responses which however heartfelt, lack even the most rudimentary analytical method”. It has not been uncommon in the past for critical studies to be taught and delivered entirely through a series of exercises involving copying and pastiche (Hughes 1989: 71-81 in Addison and Burgess 2007:250). Addison and Burgess (2007:251) acknowledge many pupils put enormous efforts in their sketchbooks and the process of copying may help to develop technical skills, but

“the process of transcribing an image from a two-dimensional surface to the same is perceptually at odds with the process of representing the three-dimensional world in two dimensions. Transcription is imitation of surface, outcome not process. It decontextualises the artist’s work so that its original meanings and mode of production are ignored”.

Parker’s (2009) reference to Bruner’s (1960:11) view that pupils should have “an understanding of the fundamental structure of whatever subject we choose to teach” presents an argument against pupils undertaking pastiches or transcriptions of artists’ work. Although it may be difficult to define “fundamental structure”, Parker suggests the term means more than the knowledge gained from copying artwork; also that this view is partly dependent on whether pupils are conceptualised as future artists or consumers. Parker supports the notion of the pupil-artist, in the here and now, rather than building a curriculum on what their future interest in art might be; in this view, pupils need to know about concepts of art now, not just be able to “work in the style of” an artist.

Hughes (1989:72) explores the value of pastiche and copying distinguishing between the two, and the possible differences in pupils undertaking them, compared to adult artists. For artists, copying “is a critical questioning activity which goes much deeper than the aping of superficialities of style or technique” (ibid) which affords some understanding of the artist’s intentions. In schools, pupils are likely to copy from reproductions chosen by teachers, work in a medium and scale different to the original and cannot bring the same “life experiences”

to the process, and therefore are unlikely to gain the same understanding as adults. Hughes (ibid:73) thinks this would particularly be the case, if copying is a *substitute* for more “critical, analytical talk and the sharing of responses”. This is a crucial point; copying *cannot* stand in the place of critical discussion; the processes are not the same. Addison cited in Cox, Hollands and De Rijke (1999:67) writes “the copy, the transcription, the pastiche, the parody, have become the legitimising signs for critical investigation from Key Stage 2 through to “A” level”. Hughes (1989) suggests pupils should be encouraged to make a range of responses to works, not just those that correspond with the teacher’s. He also states undertaking copying for accuracy alone “is doomed to deny all but the most superficial understanding”, excluding the possibility of “analogising”, where people attempt to recognise something of their own experiences in an artwork (ibid:75). Copying *cannot* replace analogising, or even necessarily facilitate it, because it demands attention to material and form, *not* meaning. Hughes proposes parody and pastiche as distinct alternatives to copying, playful approaches to others’ work which also may include “serious” visual enquiry and discussion, not demeaning to the original work (ibid: 76).

Visual Culture/art as text



Lessons in Advertising Volume 2 (Mobstr,ndg)

Alongside using critical studies to develop pupils' practical work, and their knowledge of art, another role has evolved in recent years, influencing its teaching. "Literacy" is associated with pupils learning to read and write; but some authors, such as Drinkwater (2009) have argued that little attention has been focused on developing pupils' *visual* literacy, an ability to evaluate and interpret visual artefacts and phenomena and to use critical thinking skills. Aguirre (2004:256) believes that recently art education has attempted "a revision of the field of study and a redefinition of goals, replacing the study of art with a study of 'visual culture', a concept that better describes the daily environment of students and which re-orientates art education towards social and cultural awareness". So, critical studies might develop pupils' ability to interpret the complex images they interact with in their social worlds.

Aguirre (ibid:257) calls for a "relocation of the discipline... a rejection of an art education based merely on production, on instrumental skills or talents, in favour of analysis and interpretation". Visual culture is a complex term though. Tavin explores its position as both inside and outside art history (Krauss and Foster 1996 in Tavin 2003) and claims it describes a culture dominated by the visual at the expense of concepts (Duttmann 2002:101 in Tavin ibid:203) whilst also providing a way of discussing visual phenomena in relation to society and culture (Kaufmann 1996:46 in Tavin ibid). The former of these ideas appears to have filtered into the teaching of critical studies but not the latter. For example, some teachers privilege the visual (apparent/visible) whilst ignoring or marginalising, ideas and concepts signified by the visual resulting in pupils' superficial or narrow learning. However, there could be rich possibilities for pupils going beyond the surfaces of visual phenomena, from the past or present. A student teacher who participated in the interviews described and interpreted in subsequent chapters proposes the following; trails to be picked up later in the study:

"I don't think the name "art and design" quite cuts it in terms of what I think pupils should be doing in their art lessons in the 21st Century....I'm wondering if "Visual Culture" or "Visual Language" would better describe what I think I'm trying to do with pupils...these kinds of terms represent to me teaching ways of manipulating the visual and pupils learning about artists or performers who work in a variety of visual media..."

Here visual culture is a source for ideas, a shared currency and interest between pupils, different to using artists' work introduced by the teacher. Could visual culture be a term that encompasses art objects as well as the products of mainstream culture some pupils are very familiar with?

Returning to literacy and language, Parker (2009) examines Buchanon's view (1995) that there is some equivalence between the formal elements of art and design and the syntax and grammar of English, in terms of how they are taught; a key difference being in English, pupils are actively taught skills of critical appraisal. However, a problematic element in both subjects is "set texts". English as a school subject names its texts; art does *not* have set texts but somehow behaves as if it does, with the dominance of certain artists in GCSE work (eg: Picasso, Warhol, O'Keefe) according to Parker. Lindstrom (2011) explores art as a metaphorical language from two perspectives, important to the idea of the pupil as consumer or producer of art. The first view, like Buchanon's and Parker's structural comparison of formal elements of art with grammar and syntax in the English language, is "art as language" which "tends to focus on the media of expression, on making art as parallel to writing" (Lindstrom 2011:8). The second, "art as text", "emphasises interpretation and context rather than creating, *reading* a work of art for knowledge and moral inspiration" (Stankiewicz 2003:322 in Lindstrom *ibid*). Lindstrom claims that in Nordic art education both perspectives are used, also partly the case in UK schools; that is, pupils "reading" works in order to "write" their own. However in art, making (writing) has dominance over interpreting (reading); in English, both reading and writing seem to inhabit a more equal "marriage".

Lapels and buttons



Detail from *Interior in Paddington* (Freud, 1951)

Following ideas of visual literacy and language used by teachers and pupils to interpret and understand art, there is a good deal of literature around how discussion occurs in critical studies teaching. For example there are suggested “models” teachers can use more or less to the letter; using these raises questions of how they may promote a pre-described rather than heuristic learning process (Amabile 1996 cited in Lampert 2006: 224). Tallack (2000) critiques Buchanon’s (1995) model “knowing, decoding, and exploring”, wondering if “knowing” means starting with facts, how can these be easily separated from “decoding”? In a similar vein, Addison is critical of Taylor’s (1989) highly popular “Form, Content, Process, Mood” model as it discourages pupils from seeing overlaps between the four categories, reinforces the form/content “dichotomy” and “mood” “invites pupils to project their own associations onto the work in an uncritical and ahistorical way” (Addison 2000:242). Hollands (2000) is equally critical of Taylor’s model finding it too prescriptive.

Teachers leading pupils to consider artworks in a superficial, partial, or overly pre-determined way is a further palimpsestic feature of critical studies teaching over the last twenty years. Following this, Hughes (1993:283) references Richards' (1978:27) work on understanding poetry, a metaphor for how some pupils engage with artworks:

“all those features that can be judged without going into the poem, all the details or aspects that can be scrutinised by the mind in its practical, every-hour, non-poetical capacity, are so many invitations to make short work of the task of critical appraisal. Instead of trying the poem on, we content ourselves with a glance at its lapels and buttons”.

Hughes believes some critical studies teaching is concerned largely with the visual equivalents of “lapels and buttons”, naming techniques, materials and objects, with no further investigation or “trying on” of difficult ideas; looking, but shrugging off more challenging engagement.

To summarise the section on teaching, that critical studies has an established and intertwined, but lesser position in relationship to practical art making is a strong thread. Pupils' practical work may demonstrate this relationship through copies, parodies and transcriptions of artworks, or by selecting and working with particular elements-for example, a technique or material. Copying and pastiche are thought to develop pupils' technical skills but may be limited in enabling them to understand artworks' meanings. Many have argued that critical studies *can* help develop pupils' develop understanding and knowledge about artworks or visual phenomena, and that these skills have intrinsic value for pupils as consumers (readers) *or* producers (writers) of artwork. Bancroft's (2005:74) reference to Atkins' (1990:68) view that “analysing the content of an art work requires the consideration of subject, form, material, technique, sources, socio-historical context, and the artists' intention” encompasses what pupils *could* know; but there is evidence that form, material qualities and techniques tend to be privileged. Despite the view that pupils ought to be visually literate in the 21st century, *about what* is often unclear (eg: visual culture, the canon, contemporary art or something else) and whilst there is recognition that some pupils are developing visual

literacy, this is at a surface level, without “trying on” or inhabiting more difficult ideas. It is anticipated that discussions with student teachers will allow exploration of these and other issues in examples of their critical studies teaching, in subsequent chapters.

Section Three: Content

Cultural Reproduction

The question of *what* pupils should learn in their art lessons, as well as *how* must include consideration of the content of critical studies which in recent years includes modernist, post-modernist, historical, “loaded canons” (Gretton 2003), contemporary and “multi-cultural” artworks and artefacts. The list might indicate pupils experience very varied content and that there is no real consensus about what they should learn (eg: Tallack 2000). Selections and omissions are unavoidable; children cannot learn about all art of the past and present, so how are choices made? What are the limiting or enabling factors in teachers’ choices?

Tallack (2000) like others (eg: Hollands 2000, Bancroft, 2005) considers the kinds of works pupils are shown are limited and dictated by art teachers’ prior knowledge and education who go onto reproduce it for their pupils: “when choosing examples of art from the past, white, western teachers tend to draw on white, western artists” (Tallack 2000:102). Addison (2003:64) writes that “cultural reproduction” in education functions as “the maintenance and replication of a dominant cultural identity predicated on the cohesive and unifying effect of a humanist, universalist yet nationalist rhetoric...thus practice in schools, despite democratic aims, remains predominantly celebratory rather than critical”. Parker (2009) cites Addison’s and Burgess’s (2003) view that without a critical curriculum, schools continue to be sites of cultural reproduction and that critical studies itself far from challenging the status, helps to maintain it. In a similar vein, Parker (ibid:279) proposes that “there would appear to be limited pedagogic approaches amongst art teachers or enthusiasm for alternative curriculum models other than those inferred from exemplar material provided by examination boards for

assessment purposes”, as described above. Value is therefore institutionally verified and ascribed to some artworks and ways of working with them and not others.

Authors discuss the purposes and effects of teaching pupils the Western-European canon. Gretton (2003:179) considers the canon to be “loaded” with power and cultural capital; examples of ideal “tendencies, movements and aspirations in the history of art”. For Gretton the canon is problematic: “a pedagogy of oppression, an indispensable tool of cultural dominance, reproducing not inspiring ideals and transcendent values, but ethnocentricity, patriarchy, and the norms of bourgeois individualism” (ibid). Similarly, Tavin (2003:197) states “by focusing upon certain “art” objects, and authorizing what counts as legitimate culture, art educators help subjugate students’ experiences with everyday life”. However, Gretton (ibid:187) recommends that teachers accept the canon with a kind of “critical pragmatism” (ibid:178); rather than wishing it would go away (it will not), find ways of giving all pupils access to it, in order to critique it and access its’ cultural power. Dash (2007:278) similarly believes that the canon can be opened up to “be a productive point of departure...you can question canons by investigating how they have been constructed and whose views they represent”.

In the last two decades, researchers have surveyed the content teachers use in critical studies, which broadly suggest the canon’s continuing dominance. The Qualifications and Curriculum Authority (1996-7) found artists most cited by secondary art teachers were Van Gogh, followed by Picasso, Monet, Matisse and Lowry. Downing & Watson (2004) also found the range of artists used by teachers is limited to mainly twentieth century, male European artists. Downing & Watson propose most teachers believe practical skills need to be taught before “issues and concepts” (ibid: 51). Images are chosen for perceived “accessibility” for pupils of all ages and abilities and perhaps most importantly “the skills represented in the images were perceived as important for the students to learn...indicative of a skills-oriented approach to curriculum design” (ibid: 23).

The focus on skills and formal elements in teaching art as noted by Downing and Watson is supported by others such as Burgess (2003:108) who references Usher and Edwards' (1994) view that art education is highly influenced by modernism. Hardy (2006:12) references Sisson's (1989) belief that postmodernism could liberate art as a school subject with "the incorporation of a critical language (both intellectual and visual) which challenges and interrogates the universalism of the modernist canon". Dash (2007:269) references Efland et al's (1996:72) ideas that a postmodern art education might include reusing content and approaches "from modern and pre modern forms of instruction, feature individuals' narratives unrepresented by the canon, "explain the effects of power in validating art knowledge"" and acknowledge that works of art use different symbol systems and are open to multiple interpretations. The postmodern approach of embracing diversity, difference and valuing individual "voices" within contemporary contexts would, in theory, seem well suited for promoting artworks outside the canon, or be a means of re-envisaging the canon "with an "emphasis on the negotiation of ideas which arise from asking pertinent questions, and testing provisional answers, rather than seeking pre-determined ones"" (Swift & Steers 1999:1 in Addison and Burgess 2007: 75). However Rayment (2000) wonders if teachers can be persuaded by the practicalities of such an approach and if so, how would it be possible in the light of the perceived or real demands of the examination system?

Some authors defend the influence of modernism in art education, that it should not be discounted or necessarily subsumed within post-modern approaches. For example, Cox (1999:33) notes "modernism's most useful elements are often discarded in the name of a critique of its conception of progress, as if progress itself is "bad" practice like the parallel rejection of "progressive education". It is often forgotten how a history of modernism is also a history of modernism's internal critique of the institution of art". The historical context of modernism, as acting against prior, more traditional forms of representation in art, has been largely rubbed away to leave only its formal concerns behind.

Something that is precisely not given

Marriner's (1999) ideas about how objects can be considered from different positions can enable understanding of the influence of modernist and post-modernist thinking in the content and teaching of critical studies and imagine future possibilities. A modernist perspective is "the meaning of an object...given by just *what is there*; obdurate thing, its materials, the simple relation of its parts...what you see is what you see" (ibid:56), with nothing else to consider beyond the material fact of an art object. Marriner finds a problem with this definition of meaning, for example, if applied to a pile of bricks intended to be viewed as art, if there is really is nothing else to see, then there really is no "artness":

"in order to "see" the sculpture, what we need is something that is precisely not given in the literal/visible properties of the object: we need a familiarity with other objects, values, and knowledges, only in relation to which do the "literal" properties take on the meaning of art" (ibid).

However, Hubbard's notion (2008:177-8) that "in the visual arts, all the physical attributes of an object are exposed from the moment that a viewer encounters the work", makes it potentially hard to move beyond the position of noticing first, or foregrounding, the visual and physical elements or characteristics of a work, especially if these are striking, or shocking in their visual qualities.

Marriner (ibid:57) urges us to view meaning of art objects as "relational", that claims of meaning are always made according to a particular body of knowledge and that art education (and other locations) can never offer definitive or finished meanings. Acknowledging uncertain meanings or unfinished interpretations is not something all teachers might be used to or comfortable with, if their disposition is to stay with or return to what they know, focus on the material aspects of artworks and choose content for its "matching" qualities to skills they believe pupils should learn. Starting with "something that is precisely not given" in the first encounter with art is a challenge, but Marriner's point that through thinking about meaning *first* and *in terms of its relation to* material and form (even if

this goes against our tendency to fix first on the visual) suggests a different starting place for engaging pupils with all kinds of content.

In tune with the student's comments below, several writers have proposed that it is important for pupils to learn about contemporary works of art, including Dewey (1916 in Hardy 2006) and Downing and Watson (2004).

“Contemporary artwork and practitioners are more relevant to pupils. Pupils can find links from this artwork to their own through subject matter-this is relevance. A pupil would find it difficult to find relevance in artworks that were created hundreds of years before they were born-they need to put their work into context in today's society.” (Student teacher number 16's responses to “what kind of content in critical studies they feel is most relevant to pupils?” in the questionnaire)

Some of the teachers Downing & Watson (2004:xi) interviewed gave reasons for this as: relevance to pupils' own lives (motivating for their engagement), broadening pupils' understanding of what art might encompass and encouraging appreciation of the social and political issues that some contemporary art takes as its subjects. Akin to this view, Saarivaara and Varto (2007:490-1) further believe “starting with contemporary art would mean taking seriously the world where...the young person, and we are living just now”; however, it is more common for critical studies to focus on art of the past because it has “already been evaluated” (ibid). Burgess (2003:108) recommends teachers do not shy away from showing pupils “difficult” or “monstrous” contemporary artworks; she suggests that “deliberate avoidance of “difficult” subject matter in art is tantamount to paranoia”. Burgess believes pupils are already engaging with all manner of imagery in their real and virtual (eg: internet) playgrounds; whilst media studies and sociology in schools have embraced challenging imagery and ideas art and design teachers must catch up, for example, by referencing young people's visual culture as a valid source for their own artwork (ibid: 109).

Following Burgess, Tavin (2003:198) is also concerned that whilst “art education remains tethered to so-called high culture” other fields of study, such as critical pedagogy are exploring popular culture “in order to understand the way subjectivities are constituted

through images and imagining". For Tavin, critical pedagogy asks people to contest and intervene in the relationships "between schooling, ideology, power and culture" (Leistyna and Woodrum 1999 in Tavin *ibid*). Critical pedagogy examines the sites of "production and exchange" such as the classroom and popular culture as locations of lived experiences, the latter being perhaps most meaningful for young people (Tavin 2003). Tavin believes popular culture matters because it "can help shape consciousness through complex affective processes that both conform to and resist other forms of identity construction" (*ibid*:199). Enabling pupils to interpret popular culture as an arena of contradictions and conflicts, as well as entertaining and pleasurable can challenge pupils "to become politically engaged in real life issues" (*ibid*:200). Like Burgess, Tavin recommends teachers conceptualise their students' everyday experiences as valuable, neither appearing neutral nor overly authoritative in their own views of popular culture.

Critical studies has also been seen as able to support the aims of multi-cultural education, to reflect "sociocultural diversity" of the contemporary world, (Steers 2003:26) and "increase cultural awareness" (Drinkwater 2009:4). Doy (2003:200) considers:

"multi-culturalism can result in a tolerance of difference, among groups of fragmented identities and smaller interest groups who have to struggle to find out what could unite them against the source of their problems. Or multi-culturalism can entail a kind of woolly liberal tolerance where there is tacit agreement among all the participants that no one will criticise any reactionary elements of any culture".

Gretton (2003) expresses further problems with multi-culturalism, for example that its aims may serve those who consider themselves spokespeople for those aims, rather than individuals or groups excluded from the "master narrative" of the dominant culture. Doy (2003) refers to Arareen's (1999) view that through multi-culturalism, the western "art establishment" has created a new space for non-Western European artists to inhabit before becoming more widely accepted as "mainstream". However, artists from minority ethnic groups may remain within this alternative field, their works *only* to be understood in terms of

the ethnicity of their maker (Arareen 1999: 233 cited in Doy *ibid*: 200). Doy (*ibid*:206) stresses the need not to assume meanings are solely based on artists' cultural backgrounds as "works are not just about their content". Doy believes, like others (see Gall 2008) that the white, Eurocentric nature of critical studies in schools should be challenged and this cannot be achieved by inclusion of material from "other" cultures alone; how it is spoken about is much more important (*ibid*: 203).

To summarise the section on content, two broad and interwoven issues are key; the first is the nature of content of critical studies and the second is whether content itself is *less* important, the issue being rather how it is presented and talked about, what pupils' attention is directed to. But, content *does* matter immensely; for what is included or excluded plays a significant part in how young people experience art, especially where artworks are expected to influence pupils' work. In this way, the teacher in making choices of content has a powerful control over how pupils' artistic practice might develop. All content is "loaded" in one way or another, with teachers' subjective intentions, expectations, dispositions, prior knowledge, and workings within constraints, as discussed. How teachers take account of pupils in their selections cannot easily be known through the literature. How content is *presented* can be loaded, or perhaps not loaded *enough*; there are many references in the literature to teachers focusing on material and formal qualities and touching only superficially, if at all, on meanings, concepts and contexts of artworks. Cox (1999:31) suggests "it is often imagined that content is disseminated through the lesson itself and that the method carries no content; why else separate them in such a way (in lesson planning)? This is a particularly subtle and effective form of control".

There are arguments for making more of popular, visual culture and contemporary art in critical studies, arguably more relevant to pupils' lives than works of the past. However writers who suggest popular culture should be at the heart of the art curriculum also question if it can bear the weight of being the greater part of critical studies; popular culture cannot

represent all human artistic and creative endeavour and to ignore past forms of art is only another kind of denial of access to knowledge for pupils. Sekula (in Cox, Hollands and De Rijke 1999:83) warns against the simplistic view that popular culture is necessarily democratic and high culture elitist, as he believes “high culture is increasingly no more than a specialised and pretentious variant of mass culture, speaking to an audience composed of the upper class and the intermediary strata of professional and managers”. These kinds of notions go to the heart of what is believed to be the purpose of art education, and education more broadly. Is education a preparation for adulthood and the future, should it value experience and learning in the present or can both aims be achieved? In any case, which content or teaching methods could support such aims? Should art education preserve the status quo of what has cultural capital or should it aim to disrupt its own habitus with every new generation of teachers and pupils? In which case, what is the role of teacher education in promoting or engaging with these complex questions?

There *is* a role art could play in educating pupils about the history, politics and societies of diverse or unfamiliar cultures and countries through artworks and artefacts. However, if contexts and histories of objects are ignored, with elements plucked unquestioningly from their origin, transplanted into pupils’ work, there are no opportunities for valuing or understanding difference or similarities to pupils’ own lives. The mere presence of “exotic” artefacts can have no significance in itself; how things are spoken about and worked with matters more. It would seem that in some schools, teachers treat the works of minority, or unfamiliar cultures no differently than those of the canon, or of any other time and place; ignoring their context and failing to get beneath their surfaces.

There are also questions about what is *appropriate* to show to pupils. Art of the past or present, its context and the lives of its makers opened up, can be problematic; many artists referenced in the classroom led and lead troubled lives-these sharp edges may be smoothed over or simply omitted. The mixture of views about content and how artists’ work should be

engaged with shows its roots in a growing body of thinking that art education ought to be something more than making art, to demand more of pupils in them developing appreciation and judgements about art, but *how* this could be achieved, beyond focussing on formal and material features of works, whilst ignoring or marginalising contexts, concepts, meanings and difference is debatable.

Section Four: Possibilities

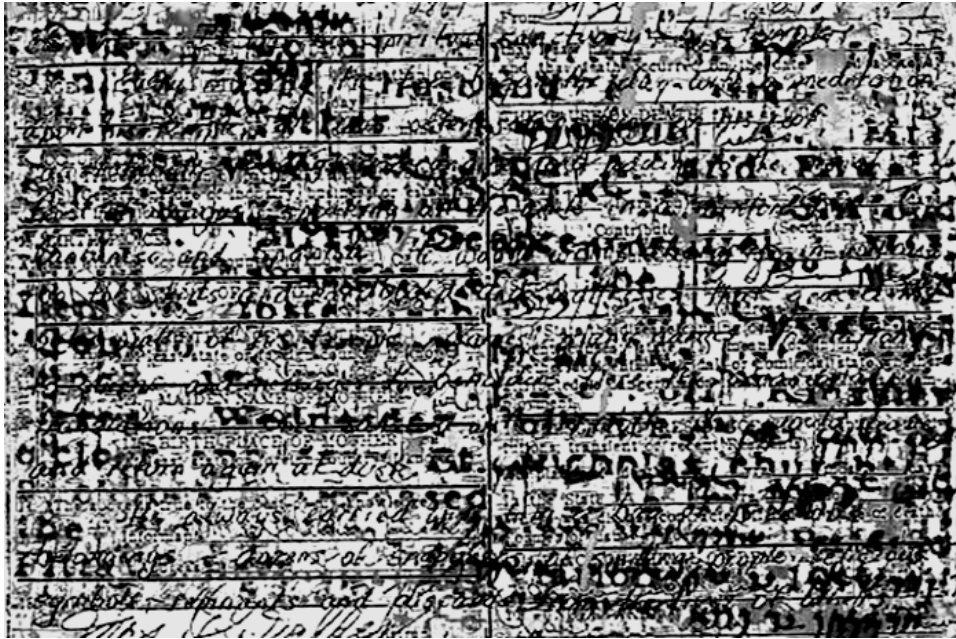
Themes revisited over time; drawing the palimpsest

This section begins to suggest possibilities for critical studies; it also considers questions to be explored in more depth in subsequent chapters with research participants, in the light of the palimpsestic themes explored in this literature review. Critical studies is the name given to a range of practices that often it does not accurately describe and in a selection of the literature of the last thirty years, the same ideas are bumped into over and over again. Understanding the field, habitus and capital associated with critical studies involves identifying and examining its features and problems. Critical studies appears under-theorised; people may have expected too much of it, failing to think through, or pin down how such expectations could be enacted. It's potential to engage young people in the visual, cultural and social aspects of their own world and give them access to the rich artistic endeavours of peoples, cultures and periods of time unfamiliar and familiar to them is recognised and worked at, but only after a fashion.

Through critical studies pupils' eyes and minds can be opened to "powerful knowledge" and why such things as "canonical" objects exist, but this work seems constrained by teachers' lack of confidence and knowledge, an assessment system which appears to inhibit movement beyond a narrow range of practices and a National Curriculum which from its outset ignored the views of art educators. A key question for the study then is what the real

work of critical studies could be (its aims and purposes) and how this would impact upon, or be enacted through, content and teaching methods.

However, in the light of the literature, a pause allows the palimpsest of critical studies to be considered; how different marks have been drawn, scratched or rubbed away, only to re-surface over time. Imagine marks seeping through different layers of critical studies. Recalling Chapter One, arguably critical studies has never been a blank “plot”, because it did not spring from nothing or nowhere. Before the term was used, some teachers showed pupils artists’ works, took them to museums and galleries and others taught art history, albeit as a separate subject. These contexts made critical studies’ first faint markings, strengthened over time by beliefs that pupils should learn more than practical skills and know something of the world of art outside their own classrooms. Further layers might be the National Curriculum and examination systems; both appear to have played their part in “the usual suspects” of the Western European canon being foregrounded in secondary art education; this is *the* crucial, insistent palimpsestic layer in the drawing of critical studies, because although in later versions of the National Curriculum artists’ names were erased, their works seem to remain, even when temporarily masked beneath attempts to include more contemporary works. It would seem canonical artists and their works are indelible, their refusal to disappear impressive.



Novgorod Codex detail of Casa Diogenes (Maroto, 2011)

Other layers of content are those such as art and artefacts of minority groups and individuals past and present, and from popular or visual culture, but also seem to disappear from view, once the canon exerts its magical indelibility, seemingly made of stronger stuff. Consider all or any content of critical studies, as a dense, complex composition with almost unimaginable possibilities for learning. This layer, regardless of its particular composition (canonical, modernist, post-modernist, contemporary, multi-cultural), has its *meanings* peeled away from its *matter*, made less substantial by being talked about only in terms of what works are made of and what they look like. In this way, teaching methods act as dissolving agents on this thick, textured layer; concepts, ideas and meanings fade, leaving thin surfaces for learning (lapels and buttons) of how to make art (write it), not think over it (read it), to be copied or parodied. Images are framed in terms of how they can inform pupils' work and teach them skills and techniques. Meanings and concepts of works *can* re-surface; the meaning "layer" re-thickens where teachers value teaching analysis or interpretation alongside practical art skills. Different kinds of content can come to the fore too when teachers judge contemporary works should be part of the picture. But again, the indelible canons re-surface (for example the art of minority cultures, or more popular forms of visual culture) as some teachers appear to feel more certain of their knowledge of, and attachment to them.

Passionate attachments

In the literature there are those who are trying to teach critical studies differently. For example, pupils working with artists and gallery educators as well as teachers, in galleries as well as classrooms, opening up art education to be a more expansive activity. Still, some teachers feel the need for certainty in their work with pupils whose artwork has to be brought to the destination of assessment and examination results. Teachers appear to believe critical studies is important and its presence is evident in many examination and curriculum documents, but how beliefs relate to what teachers do and what pupils learn in reality is problematic.

An uncomfortable question springs to mind; what are the incentives for teachers to change their approaches? If current critical studies practices are embedded and pupils gain good examination results, why is change necessary? Is acknowledging the problems but carrying on in largely the same vein pragmatic yet acceptable? Looking over the literature reviewed the thread that weaves through many writers' ideas and acts upon the formation and nature of the palimpsest is how *teachers* figure; this is of central importance to the study's subsequent stages. Reay's (in Grenfell and James 1998:59) references to the seemingly contradictory forces or features that might constitute habitus ("possibility", "constraint", "replication" and "transformation") return to mind. In some discussions on critical studies' purpose and content, teachers are portrayed as having a strong awareness and understanding of issues and possibilities, with a desire to change and try new approaches. But they seem prevented from radically doing so; constrained or limited by themselves (by their lack of/limited knowledge and/or confidence) or external forces and structures (examination boards and the prevailing "performance culture"). Bourdieu (1990:54) proposes how this kind of situation is sustained:

"the anticipations of the habitus, practical hypotheses based on past experience, give disproportionate weight to early experiences...the habitus, a product of history...ensures the active presence of past experiences, which, deposited in each

organism, in the form of schemes of perception, thought and action, tend to guarantee the “correctness” of practices and their constancy over time”.

Building on these ideas, Atkinson (2006:21) writes of Butler’s idea (1996) of the “passionate attachments” that teachers develop, teaching in particular, familiar ways, asking “why do art teachers understand art education in terms of traditional skills and techniques when they are fully aware that these have been transcended by artists and art practices in the wider world?” And yet teachers may be less constrained than they think; for example, they can choose the starting point, content and emphasis of a teaching activity. Recalling Marriner’s points above, teachers can direct pupils to meaning in a work *first* and materials and form second-it is just that they often start in the opposite direction. However, Lindstrom suggests an important further constraint that may prevent teachers from adopting Marriner’s approach. Lindstrom (2011:9) references Shulman’s (1987:15) work on teachers’ knowledge, located at “the intersection of content and pedagogy”. It may not be lack of *art* knowledge that constrains teachers, but that they do not always have the *pedagogical* knowledge to make use of it in the classroom. This is a particularly interesting notion in terms of student teachers’ development.

Collanus et al (2012:9 referencing Hinchey 2004:25) emphasise “to become critically conscious, a teacher...needs to be aware of his or her own particularity, that his or her life experience comes from a particular context and that ideas of what is considered “normal” are also cultural constructions”. The following chapter will consider students’ starting points as beginning teachers and how pedagogic knowledge is figured in their development. For example how does their prior subject knowledge get “turned into” pedagogic knowledge? In considering how teachers are presented in the literature of critical studies, their effects on their pupils must be acknowledged. Although they may feel constrained, teachers exercise enormous power over their pupils, as noted above in their choice of content for critical studies. Recalling one of my critical encounters in Chapter One with HATS Lecturers Dicky

and Alan, Sekula (in Cox, Hollands and De Rijke 1999:82) expresses a rather bleak view of the relationship between pupil and teacher:

“a communicative relation is established between teacher and student, performer and audience, in which the first part, as the purveyor of official “truths”, exerts an institutional authority over the second. Students and audience are reduced to the status of passive listeners, rather than active subjects of knowledge. Resistance is almost always limited only to the possibility of tuning out. Domination depends on a monologue of sorts...in which one party names and directs the other, while the other listens deferentially, docilely, resentfully”.

So how can educational contexts such as this, be changed? Nash (2002:284) believes there are different levels to changing practices: how social systems shape behaviour, “altering habits of mind and frames of thought” and “modification of behaviour”, “through a direct restructuring of incentives and disincentives in a local environment”. Nash’s ideas resonate with many present in the literature associated with teaching critical studies, for example, how “habits of mind” and “frames of thought” have come about; questions have already been asked in the literature review, to be followed later in the study, about what “altering” could be and what “incentives” or “disincentives” are possible, or desirable. Alternative approaches to teaching critical studies will begin to be proposed here.

Small discretionary spheres

It is questionable whether *significant* spaces or “plots” are available to develop different approaches; “small discretionary spheres” (Reay and Arnot 2004:169) might be more realistic. Addison’s (2003:61) reference to Bernstein (2000) is pertinent here, that the “uncertain spaces *in-between* varying discourses and practices within and outside a school” which change, erode and shift over time may offer locations for alternative ways of working.

Writers also propose that critical studies could be truly *critical*, in the sense of enabling pupils to gain a holistic understanding of the visual objects put before them, (going beyond “lapels and buttons”) and be much more politically, socially and culturally aware of the nature of the content and function of their own education. How could such an endeavour be achieved? Could putting pupils’ voices at the centre of critical studies teaching enable them to

understand the forces at play in notions such as “the canon” and “cultural capital”? Again, this is an aim for critical studies which has been widely explored in ideas in the literature, but perhaps not widely practised. For example, Lindstrom’s (2011:9) reference to Sloverkert’s (2000) evaluation of art education in different Nordic countries found that visual literacy is at the heart of the Swedish curriculum for art and “explicitly linked to civil rights such as freedom of speech”.

This kind of approach would need to draw pupils’ attention to different ways of interpreting artworks, to start with different intentions, (perhaps an example of Nash’s “altering habits of mind”?). On the question of content in critical studies, could teachers withdraw from being the sole provider or selector of content for pupils? One teacher I have worked with has removed critical studies from his lessons, to free pupils from the requirement of influence on their work until and if, they feel they need it. As well as artists’ works, pupils can use alternative sources for ideas for artwork from issues which affect their lives; in this approach pupils are acting as many contemporary artists do (and those of the past) commenting upon the world as they find it, from their own experience and ideas, not other’s. “*Acting*” as artists might not be the right phrase-*being* artists could be better. These ideas and those explored in the chapter (such as the purposes and effects of teaching methods and content associated with critical studies in the literature) will inform subsequent stages of the study: exploration of student teachers’ experiences, (of how they negotiate critical studies’ habitus and palimpsestic history), choices about methodology and methods of data collection and interpretation.

Chapter Three: “In-betweeners”

Introduction

This chapter aims to explore student teachers’ experiences and identity development as key elements to the study, alongside the literature referenced in the previous chapter related to critical studies. The chapter explains why student teachers of art and design are appropriate research participants; that they have varied perspectives on critical studies during their teacher training so are well placed to evaluate how it might be practised or thought of differently. Methodological choices examined in subsequent chapters will justify the belief that it is impossible to thoroughly examine critical studies without engaging with those who teach it; in other words, critical studies cannot be usefully interrogated outside its’ enactment. As noted in the literature review, palimpsestic themes in critical studies include its weak, yet “required” relation to pupils’ practical artwork, its content and apparently dominant teaching approaches that appear to value the teaching of skills above concepts and meanings in artworks. Student teachers have specific challenges and opportunities to navigate; in moving between these, possibilities afforded to them are proposed, referencing various literature. In turn, these explorations inform subsequent methodological decisions and directions.

The chapter has four main sections. ***Multiple contexts and identities*** discusses students’ identity development in “tensioned” discourses and contexts. ***Clothing identity*** examines dress, clothing and skin as means of disguising identity, performing mimicry and pedagogy, establishing conformity, support or protection. ***Criticality/regulation*** considers beginning teachers’ remembering and forgetting their artistic identity. ***In-between student-teacher/artist-teacher/teacher-researcher*** proposes the possible potential and limitations in-between different identities and contexts.

Section One: Multiple contexts and identities

Collanus et al (2012) consider four contexts exert pressure or influence on student teachers of art and design at different times: the teacher education setting (usually a university), the placement school, the subject discipline and their personal art and design practice. The significance of the latter cannot be overstated; prior to teaching, students may have a strong identification with their practice. During the teaching course, this may come to the fore or disappear between a plethora of other, emerging or competing identities with which the student may associate just as strongly; their existing art practice may be transformed into content or approaches for their teaching, or not. The value and importance of student teachers' prior art practice within their teaching is explored further later in the chapter.

Student teachers are the chosen research participants because they develop multiple identities, but also linked to these, varied perspectives on critical studies; for example how to teach it, and its purpose in the broader field of art and design education. Student teachers "bring into nearness" (Van Manen 1990:32) issues in teaching art; in their negotiation of multiple identities and their movement between them, student teachers come up against established practices that they might unsettle. A second reason for working with student teachers is my access to their work and opinions from the position of observing and influencing their development; these existing relationships create particular ethical issues (discussed in later chapters) but also present opportunities.

There is much literature on student teachers' significant identity development during their initial training that adds complexity to the study (for example Hascher, Cocard & Moser 2004, Britzman 1991, 2007, Pinder 2008). Beauchamp and Thomas (2009:176) note that emotional engagement, reflection and a sense of agency (or lack thereof) aid (or prevent) identity formation. Beauchamp and Thomas (2009) reference Beijaard, Meijer and Verloop's study (2004) on teacher professional identities as unstable, with "sub-identities" coming to the fore as situations demand. In a similar vein, Collanus et al (2012:7) believe art and

design student teachers operate between “technical knowledge” and “self-expression” in “a tensioned discursive space” and with contradictory internal and external discourses (Britzman 1991:20). Pinder (2008:2) in referencing Hayes (2001) and Hodkinson and Hodkinson (2004) notes student teachers’ confidence and emotional well-being are linked to their ability to adjust to their placement school’s culture, through dealing with the competing discourses noted above. Students go to some lengths to fit in to their school context by acting in ways they feel are considered “competent” by their tutors and school colleagues (Britzman, 2003; Edwards & Protheroe 2003, Korthagan 1988 in Pinder 2008). Student teachers interpret the habitus of the school placement learning to play the “rules of the game”, drawing on their own experiences as pupils. Following this notion, Pajares (1992:323) presents students as “insiders” to schooling and teaching, since their past classrooms differ little from those they encounter in the present as beginning teachers. Insider knowledge and experience means attempting to change beliefs and “prior commitments” about what education involves may be “taxing and potentially threatening...nearly impossible” (ibid) for students. Zevenburgen (2006:617) frames habitus in Bourdieu’s work as aligning closely with identity therefore it has resonance for student teachers’ development; habitus comprises “durable, transposable, dispositions” (Bourdieu 1979 in Zevenburgen ibid), influencing how people act and *contribute to* existing ways of acting. Student teachers as noted, bring their own habitus, internalized ways of thinking and being to the need to adjust to the *school* habitus of their placements. (Zevenburgen ibid). Just as significantly, Grenfell (1996:295) proposes students’ “responses to training are...very individualistic, as are the structural connections they form between” their own subject knowledge and the school’s ways of teaching it, how they “locate themselves concretely within the school and the pedagogic discourse they encounter”.

Jackson, writing about Dewey’s views of experience believes how we interpret a situation “suffuses” or “colours” how we act within it (Dewey, 1958: 231, in Jackson 1998:16). In common with my own “critical encounters”, student teachers’ sense of their context along

with interpretations of their own educational history are affected by their changing identities and struggles to find a way to act in relation to the expectations or requirements of others'. University tutors may encourage students to draw upon and develop their personal art practice adapting this for the secondary school classroom to "bring" and "add" their particular knowledge to the school; equally students may want to contribute something unique, exchanging the support of experienced teachers for their (students') more current art skills and knowledge. Teachers may view students in this way too, or be much more concerned with ensuring they do not disrupt the existing smooth running of the art department.

Early in a school placement teachers may also focus on students' competence in "the basics" for example, managing pupils' behaviour. More than this, experienced teachers who see themselves as successful may expect student teachers to be *like them*; unconsciously, or more deliberately (for example see Cain 2009 and Furlong and Maynard 1995). Following this notion, I recall two of my critical encounters examined in Chapter One. First with the student who designed a highly prescriptive teaching resource to teach pupils to paint skin like Lucien Freud; she did not question the strongly skills-oriented teaching methods she adopted from her school mentor at all. Second, I recall the student who taught his mentor's "Lowry Batiks" project-while questioning its rationale with his peers-an apparently unthinking merger of two disparate sources of art and craft practices (in time, culture, material, meaning and purpose) to make an "easy" project for pupils. To navigate and succeed within these contexts whilst on teaching practice (and during university sessions, as these may be no less of a difficult context to operate within) students employ various strategies of being and behaving.

Section Two: Clothing Identity

In Chapter One, Grenfell's (1996) notion that student teachers inhabit a difficult “nowhere” between university and school-based elements of their teacher training course was referenced. In a similar vein, students I have worked with express their position on school placements as “in-betweeners”; they are expected to behave as experienced teachers to gain acceptance and credibility with pupils, their peers, more experienced colleagues and university tutors but in a temporary context. “In-between-ness” has also been explored by Britzman (1991) and similarly named “teachers-in becoming” by Gaudelli and Ousley (2009:931) who state teacher identity is embedded in teacher training courses in specific ways: “a suit of clothing to be worn periodically when a student is performing as a teacher”.



Multiple Clothing (Willats, 1992)

Clothing is bound up with teacher identity in a variety of ways. During university sessions preparing student teachers for their placement, tutors advise them what or what not to wear. Discussions focus on “fitting in” with “appropriate” clothing for the school setting and the importance of wearing clothes that do not attract too much or the wrong kind of attention, the assumption being that if pupils focus on student teachers’ clothes as somehow different, they will not be taken seriously as “real” teachers. In Ofsted’s “Initial Teacher Education

Inspection Handbook” (2014:32) “appropriate professional dress” is assessed as part of a university’s inspection closely linked to the institution’s ability to ensure “standards for professional and personal conduct” (ibid:31) for new entrants to teaching. In this view, (which echoes my experience as a student teacher described in Chapter One) certain kinds of clothing (bland, dark, non-descript) assist student teachers to become part of the school or the body of existing teachers, imitating their kinds of dress unquestioningly and by inference, their behaviour and values.

Woodward (2005: 22) sees clothing as a multi-faceted surface constituting both internal and external selves; also daily choice about what to wear involves not only individual preferences, but demonstrates understanding of social norms in particular contexts. Weber and Mitchell (1995) consider Levi-Strauss’ (1963) view that clothes and language are very similar; believing we “have nothing to wear” is the same as not knowing what to say or how to behave (Weber and Mitchell 1995:57); feeling confused about dressing as a teacher might signify confusion and discomfort about how to *be* one.

If clothing constructs and communicates identity it also provides a possible means of inhabiting or crossing the in-between space of student/experienced teacher, dressing-up for (or into) the role manifesting an internal desire to embrace the new teacher identity and a willingness to be part (and *be seen to be* a part) of the school’s culture. However whilst advice to students to comply with the “social normativity” of accepted dress and ways of behaving in schools helps them in one way, it takes away some of their ability to express their inner identity in another. Clothing becomes a means of suppressing or hiding identity (or multiple identities) and privileging the need to look like others, signifying if you don’t look like a teacher, you won’t be treated like one. If clothing is where the self is constituted far from feeling like a possible means of engaging with a new identity, student teachers may believe there is conflict between what they present to their colleagues and pupils and how they see themselves as artists, teachers, students, women or men. Clothes may be seen as

disguising negative emotions associated with learning to be a teacher, such as lack of self-confidence in dealing with conflict, explaining difficult subject concepts or managing relationships with “difficult” pupils or colleagues. So, particular kinds of clothing can be “a pedagogical strategy” (Weber and Mitchell 1995:64), as much a part of being a teacher as planning lessons and marking pupils’ work.



Teacher's Pet (Seaton 1958)

The student teacher’s wish to blend in with the school’s culture and habitus to be able to function within it safely and credibly through clothing their identity suggests mimicry, the effect of which is camouflage (Lacan 1978 in Bhabha 1984:125). Bhabha (1984:132) describes mimicry as ambivalent; something “almost the same *but not quite*” implying the possibility of “slippage” from the thing, or person being mimicked, to a slightly different position. In the case of the student teacher, mimicry may provide a tiny space to exercise agency even whilst appearing to blend in with existing ways of looking and being. Returning to Lacan’s view, looking *like* a teacher provides a means of subverting *being* a teacher (or of what is expected); unremarkable clothing being a blank surface on which to draw a new teacher identity, or a foil to doing something unexpected-providing the possibility of an element of surprise, as camouflage in battle.

Gaudelli and Ousley (2009:931) present an alternative view of teacher identity, skin (as opposed to a suit, or clothes, which can be removed and put on again at will), embodying a person's experiences and beliefs. Skin and clothing are different but also similar; they are protective layers, as well as surfaces on which identity is projected by others, or disguised by the wearer, providing the means of movement, comfort and support to the body underneath, whilst having "social importance" (Edwards and Marks 1995). According to Edwards and Marks (ibid:375) skin "must be an adaptable barrier", a protection of the internal self and bodily functions against the attentions or conditions of the external environment; skin also renews itself every few weeks changing in relation to its context, like identity. Teacher identity as embodied, adaptable and protective might have particular effects on a context as well as on individuals. In one way students' clothing/skin maintains what is acceptable within the habitus of the classroom as well as within the teacher's role; protection or acceptance being the price a student teacher must pay for not being able to act (or dress) in ways they would like but are not permitted. In another way, this same protection may enable them to adapt to a situation so well, it gives them the ability and confidence to act in ways which could disrupt the habitus of their experienced colleagues, perhaps while no one notices; almost the same *but not quite*.

Section Three: Criticality/regulation.

Adams (2007:264) believes that there are particular problems student teachers of art and design face in their developing teacher identities, because of the significant difference between “critical artist” (an identity established prior to teaching) and “regulated professional” (the school art teacher).



Untitled photograph (Tia, 2012)

The identity of the art teacher as intertwined with prior or concurrent art-practice is well documented. Thornton's (2011) views on the relationship between the teacher-artist and artist-teacher are similar to Beauchamp and Thomas's (2009), that identities are sometimes “interchanged” at different points in people's careers. Thornton (2011:35) also challenges assumptions that to be a good teacher one must be a practising artist and that artists necessarily make good teachers; he also highlights the guilt or dissatisfaction that some teachers feel in either role-if they do not practice as artists or give too much time or energy to their practice compared to their teaching. Parker (2009) notes Yeoman's (1996) view that art teachers *must* practice art or their work with pupils suffers. Similarly, Atkinson (2002:npg in Stanhope 2011: 391) places importance upon art teachers needing to be foregrounded as members of an artistic community; without this, “their most powerful teaching asset” will be lost.

Thornton (2011:32) references Freire's (1970:53) idea of the teacher in dialogue with pupils, learning from them; art teachers' personal art practice enriched, not limited by working with young people. Thornton (2011) also endorses professional development, such as the "Artist-Teacher Scheme", a means of exploring being an artist and teacher as mutually supporting roles that impact positively on pupils' learning, rather than competing ones. The argument for art teachers maintaining some kind of attachment to an artistic identity throughout their career seems compelling.

In considering personal art practice as having strong effects on their identity formation, it is important to acknowledge the diversity of students' prior practices and "fields" within the large umbrella term "art and design"; these include those associated with Fine Art, Fashion Design, Graphic Design, Media Studies, Surface Pattern, Photography, Textiles and Art History. Students' art practice and knowledge has somehow to be "turned into" resources, content or "material" for teaching pupils. Furthermore, the particularities of each art discipline play out in different ways in students' school placements, recalling the notion of competing discourses. For example Collanus et al (2012) found student teachers who had specialised in textiles prior to their teacher training were heavily influenced by the notion of "craft heritage"; that it is important to teach pupils traditional skills and values associated with the rich past of textiles, a relatively stable discourse. However, students were also strongly swayed by the potentially competing discourse of "self-expression" for pupils. How each discourse could be accommodated in their teaching was troublesome; having content they wanted pupils to know and yet somehow creating conditions for them to be "expressive" is a conundrum that student teachers of art frequently come up against, possibly in common with all teachers of creative subjects. Key (2011:404) explores a further tension which draws on Tubbs' (2005:291) idea that the student teacher's desire for pupils to act autonomously in their artwork, is undone by anticipating what pupils need to do for themselves.

Many students wrestle with how their skills, knowledge and interests in art and design can be utilised, adapted or transformed for the classroom; in some cases this is possible and in others it is not. The work pupils make in schools is not the same as that produced in universities or artists' studios. Subject matter may be different and in schools art is taught in one or two weekly hour long sessions, yet art in universities or studios, is a less time-structured sometimes less location bound activity; these differences raise many issues that exercise the student teacher of art, for example planning lessons and projects, managing time, choosing artists for critical studies and demonstrating processes.

Student teachers' experiences are complicated further by differing art departments' positions on their artistic backgrounds as more or less important to draw on in the classroom. An experienced teacher may give a student "a free rein" in what they want to teach; this could be very positive for the student, an opportunity to try things out. Or, it could be a trap; where they can find themselves being criticised for not being able to make up for the department's *shortcomings* where they are placed (Grenfell 1996:296). At the other extreme, a teacher might impose a project, with the student teacher's prior knowledge and experience disregarded or considered irrelevant. In the latter case, the student teacher must put aside their own pre-existing (or present) artist identity, in order to fit in with established practices.

Disregarding student teachers' pre-existing knowledge has interesting effects; their identification with their individual art practice can be strong, whether they have joined a teacher training course straight from their degree course, or have been a practising artist for some years. If student teachers' existing knowledge of artworks and artists, as part of their knowledge and practice is unacknowledged, it remains a potentially untapped source for continuing renewal or re-visioning of critical studies, in terms of content and teaching approaches. Having one's knowledge or identity ignored, discredited or forgotten may also be very demotivating for student teachers. Taking a contrasting approach, Collanus et al (2012) state it is important to them as teacher educators that student teachers they work with

see themselves as co-constructors of the future knowledge and practices of art education; that their experiences revitalise art education and reflect the changing and contemporary culture in which pupils live. The intersection of “constraints and limits” (Bourdieu 1990:55) of critical studies and what student teachers might bring to it, seems a possible location for shifts, if not radical change, of the status quo, to be explored. However the palimpsestic nature of critical studies examined in the literature review illustrates that this has not happened to a large degree; whilst there is some variation in its content and teaching methods by and large critical studies has remained the same for the last twenty years, indicating that whilst some art departments draw upon new teachers’ art practice and knowledge to review and renew the curriculum many do not.

The view student teachers of art and design have of their subject, in terms of its value in schools also affects and contributes to their ability to move between criticality and regulation; they are almost always passionate and enthusiastic about art and its intrinsic benefits for pupils. For example early on, students are asked “why does art matter as a school subject?”, which encourages them to begin to think about what kind of teacher they would like to be and the values they hold. Students’ responses are varied but often heartfelt: “art is one of the things that makes life worth living”, “art involves both individual action and endeavour but also has the potential to speak to others about the human condition”, “art makes us look again at the everydayness of life as well as the fantastic”. In tune with these views, Addison (2011:365) believes artists and teachers expect their enthusiasm to be contagious. However he references Meskimmon’s (2011:8) view that “art is not synonymous with legislative force, it cannot oblige us to act, its register is affective not prescriptive”. This is a crucial point; students work with pupils who do not all necessarily share their passions and motivations for making art or learning about others’, but their responsibility as a teacher is to insist upon participation and tangible, assessable outcomes. Alternatively some pupils may very much enjoy art making but be disengaged by discussing or analysing it in critical studies. Student teachers have to test out different methods of engaging pupils of varying abilities and levels

of motivation; in situations where pupils are disengaged, the student teacher's ability to persevere and evaluate various teaching methods and content makes them imaginative problem-solvers on the one hand and pragmatists on the other. Collanus et al (2012:17) found that during teacher training student teachers' views and priorities shifted. At the beginning of the course they saw themselves as teaching and valuing "individual learners"; later on, once on placement, they became more concerned with the reality of planning, time-management and teaching skills.

Some student teachers see drawing unwilling pupils into producing artwork and understanding others' work as exerting power over them that they do not always feel comfortable with; requiring participation sits awkwardly where it meets resistance. Massumi (2008: 8-9 in Addison 2011: 374) describes this as "a soft tyranny" to be "authentic" in expressing oneself as a pupil. Student teachers as pupils may have experienced great enjoyment in their own school art education; confronting pupils' resistance to participation and pleasure in art-making is challenging on many levels.

Section Four: In-between student-teacher/artist-teacher/teacher-researcher

Returning to the notion of “in-betweeners” or in-between-ness, Beauchamp and Thomas (2009:184), like Springgay (2008) believe its acceptance as an identity position could be positive, providing agency to change or even transform contexts and ideas. However, student teachers’ acute awareness of their position does not make them feel they have power compared to their more experienced colleagues. Rather, individuals they work with are already established as “real teachers” and have power over *them*-for example as assessors of their performance. Student teachers are also sensitive to the “gaps” in between the reality of their teaching experiences and what they feel they are led to expect by university-led sessions on preparing for placements. According to Flores (2001:139) student teachers experience these gaps as a “shock”, “barrier” or “jump”. To overcome their “shock”, individuals may work to fit into the habitus of the teaching placement so well that for them Bourdieu (1990:54) proposes, certain ways of behaving become unimaginable, meaning that the nature of the habitus and all that it entails, continues and is unlikely to change.

The issue of feeling in-between two places or situations is not just related to a student teacher learning to behave as an experienced one; the former is also a *student* whilst in university and how they navigate learning across both is troublesome, even hateful for some (Britzman 2007). Britzman (ibid:2) figures the student teacher as having been a past school pupil with an “avalanche of experience” of schooling which inevitably (although often unconsciously) filters into their theories of teaching and learning. Flores (2001:135) concurs with Britzman and furthermore, believes Initial Teacher Education has minimal impact on student teachers’ views of teaching, compared to the strong influence of placement learning. Student teachers sometimes find university-based learning unhelpful in assisting their developing teacher identities in their placement contexts; instead they draw much more on their prior experiences of teachers whose methods they admired as pupils (Flores 2001:139). Allen (2009:653) reports on an Australian teacher education programme that tried to overtly foreground and “bridge” the gap in-between classroom practice and university

sessions; even so, students found their university sessions “theoretical and remote” whilst their practice experiences were “practical, real and immediate”. In other attempts to close, narrow or navigate the in-between space of university and school, university-based sessions for art and design student teachers include practical workshops, led by tutors or students with the intention of developing and extending their technical and practical art skills, and knowledge of different artists, for classroom use. These sessions are the point at which pedagogy or pedagogic knowledge intersects with students’ artistic knowledge, attempts by university tutors to enable students to cast their (existing or new) skills and knowledge as subject matter to be taught to secondary pupils, to use *a kind of* personal artistic practice as learning which can be taught to others. Whilst student teachers enjoy the workshops and evaluate them highly in course reviews they are not always able to put their new learning into practice; this is very much dependent upon the school placement and so it may remain untapped, stored away for future use or forgotten.



Student teacher in a gallery-based painting workshop (Scott 2004)



Student teachers in a drawing and painting workshop in university (Scott 2005)

Students are also required by externally prescribed “Teachers’ Standards” (2013) (competencies and behaviours) to reflect on and analyse their own practice and others’ identifying what they consider effective or ineffective methods. In their reflections, students constantly adjust their views on a number of issues, as their pre-conceived ideas about how teaching works are found in reality to be unworkable, irrelevant, successful, are affirmed or discredited by observing others teach and in discussing their own performance. But more than this, as well as dealing with the identity changes from artist to teacher, and pupil to teacher students are required to act as *researchers*, for example undertaking investigations of aspects of teaching, assessment, or specific professional knowledge such as teaching pupils with special educational needs.

Springgay (2008:37) urges art teachers to reconsider teaching, learning, producing art and researching, as “a/r/tography”; an inter-disciplinary approach to engaging with these differing, but related experiences. Furthermore, a/r/tography attends to the spaces between these roles and their subsequent collisions, weaving together their associated practices to create entangled, complex meanings and understandings. Springgay, Irwin and Wilson Kind (2005:898) refer to Rogoff’s (in Phelan and Rogoff 2001:34) notion of inter-disciplinarity as a

location of “being “without””, not a place lacking, but an active working condition, with the possibility of producing something new. This view is appealing because it could be a means of dealing with developing new identities and operating in different contexts, of the holding onto of some things and letting go of others. University based sessions described above attempt to enable student teachers to embrace inter-disciplinarity to some degree, to produce art work which helps them extend their knowledge and skills for personal practice *as well as* for use in schools. However it is highly unusual for this kind of inter-disciplinarity to work in the other direction; for example teachers working with student teachers would not ordinarily ask them to think about how they could develop their artistic practice *in the light of their work with pupils*, although as already noted in writing about the artist-teacher identity, ideas for teachers’ own art practice may be developed through their teaching.

Springgay et al (ibid) also use the metaphor of fabric to describe and explain the interwovenness of acting, living and inquiring in or at the borders of all three roles of artist, teacher and researcher; for example how pulling at “threads” of different identities can create discomfort and frayed edges altering the whole nature of experience; being “between” the fragile warp and weft of the fabric of experience is “open and porous” with small spaces for seeking out difficulties and the unknown (Sumara 1999:42 in Springgay et al ibid:905). Whilst Springgay et al encourage student teachers to explore their affordances these are nonetheless uncomfortable places to inhabit. Working between and within different roles as artists, teachers or researchers can be confusing as well as liberating; it could result in doing none of them very effectively, knowing a little about a lot, or a lot about nothing (Kockelmans 1998, cited in Floyd-Thomas, Gilman and Allen, 2002: 7). In the subsequent stages of the study it will be important to understand if and how these ideas relate specifically to student teachers’ experience of critical studies teaching.

Conclusion

The contexts of student teachers have been considered, trying to understand tensions in relation to their developing, multiple identities. Past and present experiences of schooling, specific subject disciplines within art and design, higher education and the placement locations for teacher training collide and create opportunities, demands, desires and requirements, both internal and external. In theory, student teachers have the possibility of agency and inter-disciplinarity in how they act; being “in-between” they may embrace opportunities for movement and development at the borders of different contexts and whilst this does not have to be an impossible or wholly negative experience, it feels challenging nonetheless. For example, Anzaldua’s (1995:25) ideas about borderlands suggest in-between spaces as “places that are safe and unsafe, to distinguish *us* from *them*...a dividing line, a narrow strip along a steep edge”. Like Springgay’s in-between, Anzaldua’s borders are locations of change, fluidity and opportunity, but are difficult to negotiate in relation to those who have power, with certainty. Student teachers strive to “fit in” to established practices and spaces in their placements, which may feel at odds with what they have been led to expect by university tutors (Collanus et al 2012, Allen 2009). Students may go to some lengths to become part of the school culture—for example, mimicking how experienced teachers dress and behave, in what and how they teach, in some cases. Mimicry may give room for slippage, as it does not mean being *exactly* the same as someone, or something; it may be possible for a student to be something of themselves, protagonists in their own experience, in predictable or unpredictable ways.

Edward Said (1993 in McCarthy, Supriya, Wilson-Brown, Rodriguez, and Godina 1995) provides a possible metaphor for the situation of the student teacher in his writings about the realist novel. If we consider the student teacher in school or university on a par with his “hero” or “heroine” within the novel, Said (1993:71 in McCarthy et al 1995:250) notes they “exhibit the restlessness and energy characteristic of the enterprising colonialist” and “are permitted adventures in which their experiences reveal to them the limits of what they can

aspire to, where they can go and what they can become". Student teachers may be allowed some freedom as they are passing through schools, with none of the responsibilities of their more experienced colleagues. However, at the novel's conclusion the hero/heroine either dies (because they can never assimilate into the acceptable norms of the novel's society) or they conform to accepted behaviour and identities, having been permitted their temporary "adventures". Students do not ordinarily suffer a fatal reaction to their teacher training, but they may *fail* (in many different ways) or simply leave, so the metaphor holds; that the student once within the established structure and discourses (story) of the placement school has the possibility of resistance to existing practices, subtly using mimicry (*appearing* to be fitting in yet subverting practices) or more overtly may be invited or required to bring newness. However whilst they may be tolerated or expected to act differently compared to experienced teachers it is inevitable in the eyes of some that students eventually accept the pervading culture or habitus of their placements and later, that of schools where they are employed. Many students seem coerced into complying and assimilating, which erodes the possibilities of what they *could* offer (their identities and work as artists/teachers/researchers for example) as well as foregrounding their differences or struggles. Student teachers' past and current artistic expertise may be valued and taken account of or not, depending on the attitudes of teachers who work with them, or whether it is thought their work can be adapted for the school art curriculum. Student teachers may wish to accept the challenge of operating as a researcher/teacher/artist; but they may be prevented or enabled in this desire depending on their own abilities to navigate university or school. Student teachers may stand out against, or fade into, the landscape; they may cloth their identity in particular ways to colonize their placement or disguise and protect their selves in order to pass the course.



Untitled found photo (Scott 2012)

However, student teachers have been chosen as research participants because there is a sense that they may have potential in helping critical studies develop and change over time (despite the difficulties they experience explored above), to be constantly renewed, to encourage new ways of working that reflect the contemporary world and its art practices as well as drawing on the past. Whatever individuals' experiences, there is an expectation by university tutors and some art teachers that student teachers should be able to draw on their own specialist art knowledge, skills and practice for teaching school pupils, as well as developing subject knowledge in areas of art and design unfamiliar to them. This requirement cannot be easily demanded of all placement schools. Here is another border, or in-between space-between university tutors and experienced teachers. Through developing relationships over time, university tutors and teachers supporting student teachers can reach agreement about how much (or little) a student teachers' individual identity or prior skills and experiences matter. However, these negotiations can be difficult because of underlying and important differing priorities. For example, the university tutor will wish the student teacher's individual experience and skills to be valued in schools for them to be able to develop their own identity. The experienced teacher may see the value of the university tutor's view but be worried by the possible disruption of making too many changes which undo established practices, if these are "proven" in high examination grades each year. The student teacher

may feel that their existing knowledge cannot be easily adapted for a secondary school art curriculum, in which case “fitting in” becomes more about “teacherly” behaviour and social norms in the classroom and less about their own artistic identities—they have to assimilate existing “art knowledge” of the school. As noted, the different identities of student teachers suggest possibilities of inter-disciplinarity, of finding a way to inhabit different roles but this is complex work.

In the overall methodology, data collection, analysis and interpretation it will be important to know how student teachers’ teaching critical studies plays out, and what this might suggest about how teacher education could be different, or how teacher educators working with experienced teachers *could* enable student teachers to be co-constructors of future teaching methods and content in critical studies and what those might look like.

Chapter Four: Methodology and Methods

Introduction

The aim of this chapter is to consider and examine methodologies and methods appropriate for the study. The chapter has two sections, each with sub-sections. ***Methodological Traversals*** considers methodologies which will best enable research questions to be explored from a variety of perspectives, take account of the particular contexts at play and to critique the challenges of methodological choices that shape the study. ***“Mixed” or “Mixing” Methods?*** explains different methods of data collection, in the light of the methodological position adopted and suggests approaches to data analysis and interpretation undertaken in subsequent chapters. Through the sub-sections, a variety of literature is drawn upon to thoroughly examine the possible advantages, pitfalls, and related issues of taking different methodological decisions associated with the particular context of the study; for example, the ethical issues of working with research participants already known to me as students. Grenfell and James’ (2004:507) proposal that Bourdieu’s work offers researchers “a rich conceptual apparatus for their practice” and following ideas in previous chapters, Bourdieu’s key concepts and commitment to reflexivity in research are drawn on in two ways: methodologically, as informing thinking about the nature of what I am examining and therefore how it can be understood better, and also as ideas or theories into which data might usefully be “plugged”, in analysis and interpretation later on.

In both taking and attempting to explain methodological decisions, trails outlined in Chapter One which led to the study are also turned to. In this endeavour a number of Van Manen’s central tenets are taken account of (1990). First, I have chosen an area of study to which I am personally and professionally committed, so it *matters*. Second, this is an area I inhabit and have inhabited all my working life; the study is not outside my life but firmly part of it. Third, the study is characterised by a reflexive disposition where my own predisposition to see ‘things’ in some ways and not others will be constantly reviewed. Fourth, in being reflexive, there will be constant movement between viewpoints and perspectives-those

developed from my own experience, (some of which were explored in Chapter One) from the literature reviewed and the student teachers who will be research participants; this means continual revision of ideas through writing and re-writing. Finally the work demands looking at elements of the broad context of critical studies, as well as the details, which will hopefully enable alternatives to current practices to be suggested. Throughout this chapter, I position myself as a researcher working with troublesome qualitative methods in an attempt to develop a sense of theoretical positions and ideas with which to critically examine important issues around critical studies in secondary art and design, for example, related to its content and teaching methods.

In the preceding chapters different aspects of critical studies teaching and student teachers' contexts have been discussed. It was suggested, for example, that conceiving of critical studies as a palimpsestic discourse, or a set of practices with recurring issues and features was helpful in thinking how it could be reconceptualised. Foucault's ideas about discourse, described by Hall (1992:291 in Hall and Gieben 1997:44) suggest, "discourse is about the production of knowledge through language"; however as all practices involve meaningful actions, practices as well as the language used to describe and enact them make up discourse. Critical studies also conceived as possessing its own habitus (a set of embedded and self-sustaining practices (Bourdieu 1990)) within secondary art and design education was explored in the literature review. Working with ideas associated with habitus and discourse (in which the examination of practices are important for understanding how and why they have arisen) demands certain methodological positions are adopted and particular concepts examined. For example, approaches that enable getting beneath and between individuals' beliefs, meanings and language to examine how particular practices associated with critical studies appear to dominate in secondary art and design teaching, are those examined in this chapter. However, keeping Bourdieu's allegiance to reflexivity in mind, Wacquant (2002:22 referencing Bourdieu 1987:96) warns that in using habitus as a concept

to understand practice, it must be remembered that “*habitus is in cahoots with the fuzzy and the vague*”. So, researchers need to be cautious about examining “the productions of habitus for more logic than they actually contain” (Wacquant *ibid*).

Additionally as noted previously, student teachers’ shifting identities must be taken account of; that is, what might make them as they are, and how this makes them important as research participants. The study will explore how the beliefs and practices associated with critical studies in secondary art and design teaching can be understood *through* student teachers’ recollections. There are therefore three elements of the study: firstly, an exploration of how critical studies has become embedded as a set of practices; secondly an examination of the fluidity of student teachers’ identities; and thirdly an interrogation of how student teachers enact critical studies and in the light of those enactments, a consideration of alternatives. The story to be told and understood is how the three elements interact and their effects. The challenge is to decide upon a methodology (or methodologies) that accounts for all of the embedded complexities and attempts to make them visible (even if only momentarily).

Section One: Methodological Traversals

As noted, this section will discuss methodologies that will best enable research questions to be explored from different viewpoints and contexts. It will also explain various issues influencing decisions and choices of overarching approaches, such as making sense of participants’ experiences and the importance of reflexivity.

Insecure qualitative path(s) to ‘truth(s)’ and ‘(un)certainty’

Kemmis and McTaggart (2000: 580) suggest that research methodologies and methods cannot “provide secure paths to truth and certainty”. Instead they recommend research practices which resonate with words such as ‘fallible’ and ‘provisional’, as more realistically achievable terms of description and explanation of phenomena, situations or people to be

studied. As Hughes and Sharrock (1997:97-8) explain, positivist methodologies associated with research in the natural sciences cannot adequately explain how people behave, or what they mean, as these phenomena are “*not at all like material things*”. Rather, to understand human beings, their motivations, beliefs and experiences must be examined.

However whilst understanding participants’ experiences is important, there is no direct or uncomplicated access to others’ thoughts and deeds. In a similar vein, Pring (2000) recognises the particular difficulties of enquiring into educational practices; for example, how perceived problems are conceptualised and how much understanding of their reality, meaning and truth can be claimed when solutions are proposed. These considerations are central; the study is about *understanding* something of everyday practices and asking questions about why they are enacted, thought of and talked about in certain ways, and not others.

What kind of understanding is possible and how this might shift within the process of research is implied in Kincheloe’s (2004:1) notion of bricolage, conceptualised as employing “methodological strategies as they are needed in the unfolding research situation”. Bricolage acknowledges the need to continually (re)think the nuances and complexities of the research process, including my position within it, as I make qualitative observations of how people express their experiences, in their own words. Importantly in relation to language and its uses there is a difference between the “everyday” world students inhabit as beginning teachers and the “research” world I am asking them to temporarily operate within. In their “everyday” experience on a PGCE programme there is an expectation that students speak in “straightforward” ways as these are assumed to lead to transparent and effective communication with pupils and evidence students’ ability to reflect on their own development. As their tutor, I have advised students to explain complex ideas using simple terms to their pupils and attempted to do the same in my teaching. But this approach to using language in my *teaching* (and students’) goes against a desire in the *research* to treat

language and its uses as opaque, complex and uncertain. In the research process, I begin to mistrust and question language and its meaning, moving between the roles of tutor and researcher; and yet, as noted, an aim is to make more visible the motivations and reasons for peoples' actions. These tensioned conceptions of language and communication are similar to those discussed by Garvey (2000) in his examination of Habermas's (1994) and Bakhtin's (1981) views of opacity and transparency. Garvey (ibid:370) explains that Habermas believes communication *can* be transparent and must be so "as a legitimization of social norms"; whilst Bakhtin's view is that "utterances can never be perfectly transparent because the words that comprise them always carry meanings that exceed the intentions of the speakers...even if only slightly".

As discussed in the previous chapter, students are used to representing themselves in different ways, to their tutors, pupils and peers, either knowingly, or unconsciously; the language they use about their experiences and themselves is no exception. In talking as research participants from their position of being students, it will be important not to take their words at face value, to take account of their shifting identities and ways they may prefer themselves to be seen and heard by others including me. Students may believe they are expressing their views about teaching critical studies "straightforwardly" as they are continually urged to do in their teaching, but this may not be the case. In tune with Bakhtin's view of communication above, it is highly likely that what looks at first sight like an uncomplicated use of language and ideas in accounts of their teaching, will be far from that. To add more complexity, Grenfell and James (2004:509) suggest a related point about how language and even thought ("what is *thinkable* and *unthinkable*, expressible and inexpressible") are highly influenced by the field in which individuals operate; its structures and what is considered legitimate. This is a particularly important consideration when working with students who move between and across the different fields of school placements and university.

Van Manen (1990:33) writing from a phenomenological perspective notes that “qualitative research (*qualis* means “whatness”) asks the *ti estin* question: What is it? What is this phenomenon in its whatness?”. Kincheloe (2004:4) believes that “whatness” is situated within the “everdayness” of peoples’ lives so there is a need to wonder about what we mean by “understanding” and to acknowledge, investigate and interpret the complex structures of everyday life. “Discursive practices” influence not only the research process but also the researcher, and in turn the methodological approach. So whilst I have views about the processes and choices made by individuals in their critical studies practices, following Kincheloe (ibid) I must be able to imagine beyond my own opinions, what it is that prompts individuals to act as they do; which beliefs and dispositions influence them? Additionally, what is the impact of external influences on student teachers examined in the previous chapter? For example, how are their existing/prior art knowledge and practices valued, developed and foregrounded in their school placements, or not?

Kincheloe (2001:689) makes some related observations; “knowledge is always in process, developing, culturally specific, and power-inscribed”. All of which has implications in becoming attuned “to dynamic relationships” between individuals, their context and actions. As noted, within this ontological framework Bourdieu’s key concepts of habitus, field and capital will be utilized along with his understanding of established practices as intersections of objective, structural forces acting on and in relation to subjective positions and viewpoints of the different “players” (Grenfell 2012:217). Thinking of these ideas in relation to critical studies, its dominant teaching practices and content, as well as larger cultural and social contexts such as the students’ prior educational experiences and developing (multiple) identities will be examined. It is within this dynamic relation - between myself the students as becoming teachers and critical studies - that I want to ‘make sense’. Arguably, it is only by making sense that ways can be considered to put the *critical* into critical studies.

Making sense through action oriented methodologies

Making sense is incredibly complex work. As Bogdan and Biklen (in Luttrell 2010:35) note, “people, situations and events do not possess their own meaning; rather meaning is conferred on them”. ‘Making sense’ will mean that those “processes in which definitions are manufactured” (ibid) have to be looked at. So how people speak about and interpret their experiences will be key to understanding the ‘everydayness’ of critical studies where it is enacted and constituted *through* and *by* people, that is, it’s habitus. Lovell’s (2000:27) interpretation of habitus seems very pertinent here in thinking how critical studies works through “ways of doing and being which social subjects acquire...not a matter of conscious learning...but...through practice”. Critical studies cannot be studied as a discrete object because as with any “pedagogical object of inquiry” it cannot be separated from the way it is spoken about or enacted (Kincheloe 2001:681-682).

To understand why students as beginning teachers hold certain beliefs and act in relation to these involves trying to find out what makes them think the way they do. To do this, there is a need to appreciate the way in which they engage with the world in general and more specifically with their teaching course. Such engagements inevitably relate to students’ biographical experiences; cultural, educational and social “baggage” they bring with them to be further shaped whilst at university and on school placements as noted in the previous chapter. These biographies, as Kemmis and McTaggart (2000: 578) state “are made by action in the world’. But they also highlight that whilst we are ‘made’ by action we also make history through our actions (ibid). It is this dynamic, which offers possibilities for change. As Goldbart and Hustler (2005:16) note, we are ‘*meaning-makers*’. Thus this study aims to appreciate how student teachers *interpret* their practices and themselves as they move between university (as students) and school (as beginning teachers). It is these modes of being, or multiple identities of ‘teacher’, ‘artist-teacher’, ‘student’, plus myself as ‘researcher’ that I want to understand; the previous chapter attempted to explain how these identities exert influence on students’ actions and beliefs at different points within their training and

development and how they may navigate in-between them, successfully or not. On being in-between I am also operating with multiple identities (tutor, researcher, teacher); this affords both possibilities (status or respect in different roles, opening up ways of thinking (Atkinson 2001)) and difficulties (restlessness, instability (Maclure 1996) or *un*-belonging to one or the other identity). My identities are no more monolithic than my students; like them I am “a key social actor” in the study (Taylor 2011:9).

Reflexivity

The methodology must allow for face-to-face encounters, which, because of my vested interests will be ‘heart-felt’ (Luttrell, 2010). The students will be encouraged to talk freely and I am optimistic that their words will offer layers of meaning. As Kemmis and McTaggart remark (2000:573), it is hoped participants “can give cogent reasons for their intentions and actions” and understand the situations they inhabit. Through dialogue and observations, a number of “stories” will be offered about the student teachers’ critical studies encounters, but with a reflexive suspicion of certain and single “truths”. For Bourdieu, reflexivity is central to the researcher’s work; not just a “pragmatic option” but “an epistemological necessity” (Grenfell 2012:224) and moral commitment (ibid:213).

Luttrell (2010) similarly suggests that researchers subject themselves and their practices to multiple and critical lenses. Kincheloe (2004: 6) believes it is impossible to extract the researcher’s assumptions from the research process and these affect the kind of knowledge produced. He also notes that researchers’ interface with their subject “is always complicated, mercurial, unpredictable” (ibid:3). In a similar vein, Bourdieu (2003:127) insists that researchers ask themselves “what does our thinking owe to the fact that it is produced within an academic space?” This is particularly relevant to my research which takes place in the same location as my teaching.

Whilst I acknowledge the importance of being reflexive, reflexivity is not restricted to me; the whole process (and the decisions and bases for those decisions) must be made as visible as possible at all levels; “personal, methodological, theoretical, epistemological, ethical, and political” (Luttrell 2010:4). Luttrell’s (ibid:7-8) further suggestions on reflexivity coalesce around four ‘Is’: implicit, interactive, iterative and imagination. There is a need to make explicit what is *implicit*; research is *interactive* so as noted above the reflexive researcher recognizes their own relation to the research and the participants; further that research is *iterative* moving back and forth between different stages and finally by drawing upon *imagination*, images, ideas and concepts of things both seen and unseen, or experienced indirectly can be created. However reflexivity has its limits (or might go too far-straining credibility). In later discussions about data collection and interpretation it is important that these limits are acknowledged, whilst *also* imagining possible “lines of flight” for the future of critical studies and its associated practices.

Bricolage

According to Bresler (1995) the qualitative paradigm conceives reality as complex, context and time bound employing methods that construct and interpret the multiple realities and perspectives of participants and the researcher. Qualitative research in this study is further opened out into a complicated process of naturalistic enquiry, where “lived experience” and elements of Action Research are put to work as a troublesome methodological bricolage; this involves traversing intersections and border crossings whilst viewing actions and decisions through multiple lenses. For Denzin and Lincoln (2000:171), bricolage is “developing and employing a variety of strategies to help specify the ways subjectivity is shaped”. In terms of naturalistic enquiry, data will be gathered through entering the worlds of the students so as to make sense of those worlds (Norris and Walker 2005: 131-132); in a similar vein, Denzin (1970) highlights how such an enterprise involves the researcher becoming central in constituting data.

With its focus on practice, action research has become my overarching methodology; it is also participatory and collaborative, “a systematic learning process in which people act deliberately, though remaining open to surprises and responsive to opportunities” (Cohen et al 2007: 300). Additionally, action research recognises the significance of contexts including the location of the research as well as ideological, historical and social variables in which practice is embedded. Importantly, it claims to accord power to individuals operating in those contexts, for “they are both the engines of research and practice” (ibid: 29). However, whilst I seek to change critical studies practices I realise that both the means and the ends of such action might be problematic, involving “complex and sometimes conflicting values” (Kemmis and McTaggart 2000: 583) between myself and the students, as research participants.

There are further important aspects of the action research process to consider, for example the notion of “practitioner”; in this study, there are two kinds; the students and myself. We are similar kinds of practitioners, but not the same; this has ethical implications for the study to be explored more thoroughly later. In addition, following Cohen et al’s reference (2007:303) to Kemmis (1997:177), there are two kinds of action researcher; the first is the “reflective practitioner”, for whom action research empowers them to make individual changes to their classroom practice; the second is the “critical theorist” for whom action research is a broader vehicle for changing education and society. There are elements of both kinds of action researcher in the study; for example as a tutor and researcher I want students to be reflective about their individual practice to make changes but I also hope they do this with “the bigger picture” in mind-where the critical theorist perspective comes into play. In the literature review, the idea that critical studies’ potential to reflect and engage with contemporary society (and pupils’ worlds) is largely untapped was proposed. So there is the possibility for both students and I to be both kinds of action researcher described above.

In general action research follows a cycle, summarised as: planning, acting, observing and reflecting. By following a series of spirals comprising a “cycle of analysis, reconnaissance,

reconceptualization of problem, planning of the intervention, implementation of the plan, evaluation of the effectiveness of the intervention” (Cohen et al 2007: 305), the researcher comes to a better understanding of the situation. Whilst there is much here that resonates, I am nevertheless suspicious of the overall neatness; I suspect reflexivity will cause tensions and interruptions in the cycle and hence the spirals will unravel rather than lead to even further circularity. However, such tensions may provide potential openings to understand critical studies differently.



Spinning Yarn (ChaosFissure, 2013-14)

To summarise, action research as an overarching methodology with its focus on practice, seems highly appropriate for this study with the aim of examining how student teachers account for their critical studies practices. The relationship between what students say the purpose of critical studies is and how they describe and evaluate their *practices* is a particular focus and may be the study's unique aspect.

Within a fluid framework of action research and foregrounding of the task of understanding the meaning of events and interactions of people in particular situations (representative of the group they are working within), Taylor's (2011:6) definition of appropriate participants as "the social actors at the centre of the cultural phenomenon" is helpful. Within such an approach the task is not to assume I know what things mean to the students; rather students' subjective behaviour will offer clues, trails, inklings and hints rather than direct and

certain *truths* (Bogdan and Biklen in Luttrell 2010:33). Greene (2005 in Luttrell 2010:68-9) describes the kind of knowledge that might be gained as re-constructing inter-subjective, inter-related meanings that people produce in a particular context. Such knowledge can be described as “emic” or “inside understanding” of the students’ perspectives including that which is unspoken, but shared and understood at some level because of common experiences as well as that which is more propositional. Inevitably, this knowledge will be affected by values and beliefs and as a consequence highly problematic (Lincoln 1990).

Balancing the research

Balancing the parts and the whole of the study will be particularly challenging; to write a broad narrative of the process whilst considering the details and complexities of every element within the “story” as well as ensuring that the reader is carried along will be hard. However, the methodological challenge is to gather data, construct textual interpretations and in so doing raise questions. Kincheloe (2004:38) states “knowledge must be enacted-understood at the level of human beings’ affect and intellect”; if nothing new comes out of the research it can become “a rather shallow enterprise” (ibid). Like Kincheloe it is important to me that *something happens* in and from the research process and that this “something” suggests new possibilities for critical studies. Similarly, Pring notes that educational research should focus on transforming the ways people understand, value and make sense of experience and things; he suggests such work does “not leave people as *they were*” (2000:14, my emphasis).

To summarise this section of the chapter, I have attempted to explain my position in terms of the story to be told in the study and how different methodologies can assist in this. Action research with its emphasis on practice, interweaving planning, acting and reflecting will assist in focusing on student teachers’ practices, as they explain them. Informed by ideas that a phenomenon such as critical studies cannot be studied in isolation but must be considered in terms of how it is *enacted* in a particular context also requires an emphasis on

practices. Interpretivism (understanding students' critical studies teaching from their own perspective as meaning-makers) and naturalistic enquiry ("entering into" their worlds or contexts and the particular challenges this might present) are also crucial in understanding students' work. Reflexivity (acknowledging how my beliefs and relationship to the students affect the study and the importance of clarity in the research process) is also key as noted. Webb et al's (2013:50) references to Bourdieu's three contexts of reflexivity are kept in mind; being mindful of our "social and cultural origins", our "field position" wherever we are located and the tendency of researchers to see practice as "ideas to be contemplated, rather than problems to be solved" (ibid:51). The next stage is to identify methods that will enable the narrative of student teachers' accounts of their actions in relation to critical studies to begin.

Section Two: "Mixed" or "Mixing" Methods?

Having identified that the study's methodology can be characterised broadly within the qualitative paradigm, with elements of action research, naturalistic enquiry and interpretivism, this section will consider methods of data collection that resonate with the underlying philosophies of those approaches. This section will also discuss how mixed or *mixing* methods are appropriate for collecting data; to examine specifically the use of questionnaires and interviews and to begin to identify how interpretation of data will take place.

I begin by examining mixed methods because these are where my very early thoughts lay; methods of data collection associated with both quantitative (questionnaires) and qualitative (interviews) research paradigms are possibilities. Or, I might be *mixing* qualitative methods for example observation and interviews, as Nicolson suggests (1996: 7). Niglas (2007:3) references Tashakkori and Teddlie's (2003: px) view that *mixed* methods research "is a separate methodological orientation with its own worldview, vocabulary, and techniques" that is, "the third methodological movement" (Tashakkori & Teddlie, 2003b: 679). Reams and Twale (2008:133) consider mixed methods offer the best chance of taking account of different

perspectives and “corroboration of data” and quote Greene’s (2005:208) view that they provide a “juxtaposition of different lenses, perspectives and stances”. Greene (ibid) also proposes that a mixed method approach not only enables researchers to value and respect participants’ diverse views but also “intentionally troubles simplistic answers, disquiets notions of best practices, challenges thin understandings” (ibid:211). These views of data as having layers of meanings would seem to chime with the complexities that might be encountered in students’ accounts of their critical studies teaching, however they are accessed.

Kincheloe’s (2005:340) view that “bricoleurs are empowered to draw on their conceptual and methodological tool kits, depending on the research context and the phenomenon in question” fits with my intended approach. At the outset, whilst I had a sense of students’ experiences because of previous and continuing work with them, details could not be known in advance so methods of collecting data that would enable in-depth exploration of students’ work were needed. As noted the intention was to use *mixed* methods, but as the study evolved rather it became much more of a bricolage, a *mixing*, with improvisations and shifts; a work in development, to not only examine critical studies, but also consider methodological decisions as supports or hindrances to that process. In examining students’ views and actions in relation to critical studies, as expressed by them, it was unlikely that one method of data collection would provide “all the answers”; using multiple methods cannot achieve this completely either, but it was hoped more complex understandings could be gained by collecting data in varied ways. However, by simply asking people about their actions in different ways, there is no certainty of gaining the truth of the matter. Silverman (2007:125-6) warns that in attempting to consider different individuals’ perspectives, it is important that we try to understand where these come from and in any case we cannot assume that behind every act *is* a point of view or there is a link between *understanding* and *actions*. Similarly, Nicolson (1996:7 referencing Denzin and Lincoln 1994:12) believes we cannot look into people’s inner

lives as if through a window and individuals cannot always fully explain every action. In every interaction with student teachers in gathering data, these points need to be remembered.

Pragmatism also needs to be seen as playing a part in how the study develops. As a researcher with a full time occupation, (which changed four times during the period of the study) the balance of the study (and the need to complete it) meant that data collection would be uneven and initial plans had to be re-formulated as other commitments took priority. It was important to explore a range of individual views as well as consider how opinions within a group might differ, or be similar and what that might signify. Questionnaires used in an exploratory way provided a means of comparing individuals' views; group interviews gave the possibility of hearing individuals' opinions, but also how people responded to others'. However, time slippages meant that spaces between one data collection, its interpretation and the next did not help the study's "flow"; the process could be unsatisfyingly jumpy or protracted with some elements incomplete before the next section or stage began. This set of circumstances was bound to have an effect on the study's overall shape but this could not be fully known either in advance, or in retrospect. There are benefits to intermittent data collection; revisiting incomplete data could result in new ways of seeing it not obvious a few weeks before. The study's unavoidably jumpy progress hindered, frustrated and assisted by turns the reflexivity I attempted to adopt. However, more consistent immersion in the process, or completion in a shorter period of time and the insights that might have been gained from this remain unknown.

Questionnaires and Interviews.

In this section, taking on ideas of "mixing" methods, working increasingly as a bricoleur, particular methods are considered in detail. An initial plan was formulated that questionnaires and group interviews would be used to gain the views of different groups of student teachers and that each set of data would be interpreted to inform the next data collection, to some degree following the spiral of action research described above.

Questionnaires would be used first to gain some *early and provisional* sense of students' views on a range of issues related to their critical studies teaching, before exploring these more thoroughly in the interviews. Questionnaires were intended to check if I was "on the right track" with hunches about the possible issues with critical studies for students; also, if questions would enable students to explain their views. Later chapters explain the process in detail, but prior to the first data collection questionnaires and interviews are considered as appropriate methods below. Some of the features, benefits and limitations of these methods of data collection are discussed; how others' views influenced my approach is also examined.

Finding the right track

As noted, questionnaires are typically considered to belong to the quantitative paradigm of research, often recommended for surveying the views of large numbers of people, for example, for market research. Although it is uncommon for writers to suggest questionnaires are used in qualitative research, I was interested in using short questionnaires to test out ideas about students' views of critical studies in an initial exploratory way before the interviews. However, Arksey and Knight (1999:17-18) suggest that questionnaires *can* be utilised to get a sense of respondents' attitudes, beliefs and actions in a group, followed by interviews to explore the meanings of the responses given in the questionnaire more fully; this exactly describes my planned use of questionnaires combined with interviews. I believed using questionnaires first would help to try out some questions about critical studies, based on my knowledge and understanding of the key themes in literature and issues arising from having worked with student teachers for several years and my own practices as a teacher, prior to working in teacher education.

A good deal of the literature about how to design and administer questionnaires is concerned with these processes as far from straightforward, if the questionnaires are to provide useful data. Choices and decisions include the kinds of questions to be asked and

how they can be responded to (eg: using ratings scales, selecting from a list of possible responses, or writing comments). Newby (2010) advises that questions are constructed considering “tone”, and attempting not to lead respondents to answers that support the researcher’s hypotheses. This is difficult, because the very questions asked, however carefully worded, reveal the things in which the researcher is interested.

Essentially, there are two kinds of questions in questionnaires; closed and open. With open questions, richer, more nuanced data and direct quotations may provide “an authentic voice” pointing to something interesting or unexpected, assisting with subsequent data collection (Newby 2010). Closed questions are easier to analyse because the responses have some uniformity but neither kind of question is “better” than the other; choices should be based on the kinds of respondents and the information sought (Newby 2010). Also whilst open questions may give the *impression* of being able to be responded to in different ways, it is likely that the context of the questionnaire and the relationship between researcher and researched implicitly provide some kind of framework, hinting at expected responses. I used a mixture of questions with ratings scales (strongly agree, agree etc) and open questions where students could give longer responses; this was to gain a range of views on a number of issues as noted above, for example, about the content (artists, designers, art movements etc) of students’ critical studies teaching and their teaching methods. At the outset, I knew the questionnaires would provide incomplete data but they were a good place to begin. The pilot questionnaires provided some interesting and thought provoking responses from students that fed into an adapted second questionnaire, completed by a different group with slightly differently worded questions which in turn, influenced the approach and questions used in the group interviews.

Interviews

In this section, I dwell much longer on interviews as a method of data collection, as they seemed at first sight (and were) to be much more complex interactions than questionnaires, although the latter provided some useful signposts, as hoped. The decision to use interviews marked a turning point in my understanding of the possibilities for unknown paths that were being opened up; I had a strong sense of developing teacher/university tutor and researcher identities that might bring conflicting priorities or ideas. Atkinson (2001:307) discusses how not being sure about who she is (or who others are) “might constitute a new recognition of the multiplicities of self (or other)... a position where multiple identities may speak more clearly in multiple contexts ...’. She refers to Lather’s (1997:299 in Atkinson: *ibid*:308), ideas around how “being lost” could be re-framed positively as a “... stammering knowing” attempting to “make strange” what might on the surface be familiar ways of being and behaving. Similarly Wacquant (2002:x) notes that “the interview permits the actual intervention of otherness, of critique”.

Fontana (2003:51) believes “interviewing...has become the very stuff of life” as the media use interviews so frequently in contemporary times. Similarly, Silverman (2007: 43; see also Schostak 2006) believes we live in an “Interview Society” where we are seduced by interviews as providing all the answers to research questions and whereby “lived experience” must be thoroughly examined (Silverman *ibid*:128). These are important points to take account of; in my case group interviews were chosen to follow the questionnaire and its analysis, to consider different elements in more depth and observe how students would respond to each other’s ideas. Group interviews were chosen as the students were used to discussing ideas and working together in small, or larger groups, with me, or other tutors on their course; I thought this would provide the best chance of capturing “interesting” data. Although students knew the interviews were not part of their course, they seemed comfortable in the group interview situation; however, it is impossible to know for sure how they were feeling and it suited me to believe they were at ease. I had decided that I wished

to take a “semi-structured” approach to the group interviews, to enable the discussion to take turns that I hadn’t anticipated.

However, in relation to the belief that a semi-structured group interview would somehow replicate a university-seminar situation for students and would therefore result in them being comfortable and giving thoughtful responses, Wilson and Sapsford (2006) raise interesting concerns. They consider a semi-structured approach is superficial and contrived, because in “real life” people are not interviewed at length except for jobs. On the other hand, the semi-structured interview has the *appearance* of being more naturalistic because the interviewees’ answers to questions are built upon in the manner of a conversation (ibid 2006:113). I had questions to ask, but also (in a selfish way) wanted the students to provide some interesting things that would enhance or develop my ideas and those from the literature. That questions were imposed upon students cannot be denied, reinforcing my power over them (Barbour and Schostak 2005), what Bourdieu refers to as “a symbolic violence” (1993 in Barbour and Schostak 2005:42); in contrast with the intended “comfortable” situation. In many ways as the students’ tutor I was (albeit unintentionally) exercising my pedagogic authority (Bourdieu and Passeron 1990) to position my research (and students’ participation in it) as unquestionably of value. Also, I was conscious of Gubrium and Holstein’s (2003:70) scepticism of the view of that if we can only ask the right questions then we will get “uncontaminated”, “undistorted” and “neutral” answers from participants. Whilst I hoped to gain interesting answers, I also perceived students as active participants in the process, and co-constructors of the knowledge that might be created from the interviews; however this notion of equality between the students and I was almost certainly an illusion on my part. The students were required to say something interesting, stepping back from their experiences momentarily; they are used to being asked to reflect and analyse their experiences as part of their course but I may have underestimated how different or *difficult* the interview felt to them compared to other kinds of discussions we had had.

Prior to planning and undertaking them, I did not thoroughly consider or anticipate all the nuanced challenges in interviews as method of data collection. In the following two subsections, some specific issues in the literature around group interviews are outlined that influenced my approach, related to two broad areas: the context of the interviews and the multiple voices present within them.

Context of the interviews

The context of interviews for data collection encompasses such issues as where the interviews take place, the kind of interview used (for example, semi-structured, individual or group), the questions asked and the relationships between the respondents and the interviewer. Manderson, Bennett and Andajani-Sutjahjo (2006) believe the *physical* location of the interview can determine how participants position themselves in relation to each other. Similarly, Reay and Arnot (2004) urge researchers to consider the *social* context in which participants' voices are produced.

It has been noted already that an early decision to interview students in a group was made to help them to feel at ease, so it was important to consider the nature of group interviews in some detail. The term "group interview" is sometimes used inter-changeably with "focus group interview" although authors usually mean slightly different things. Morgan (1996:130) believes that in focus groups the data is that which arises from the interaction within the group and the researcher plays an active role in the collection of data and the discussion. Morgan (ibid:131) also believes focus groups should be thought of as separate from groups with other functions, that is, they exist just for the researchers' purpose and their interests direct the discussions. Bryman (2012:501) acknowledges the terms focus group/group interview are used inter-changeably but identifies some key differences; focus groups explore one specific issue in depth, whereas group interviews cover more "ground". In a focus group, the interviewer is interested in how the group explores an issue *together*, not as individuals whereas in a group interview, the interviewer may be much more concerned with

individual responses. Both Bryman's and Morgan's distinctions were helpful in part, but my understanding of group interviews was a mixture of definitions; for example I was interested in *both* how people reacted to each other, or created a consensus (or disagreement) on issues discussed *and* also in what individuals said. It may have proven to be a naïve hope, but in the collection and analysis of the interview data, my intention was to try to take account of both individual *and* group views. Also as Morgan suggests, the aim was to cover a lot of ground but I hoped to achieve depth as well as breadth.

Watts and Ebutt (1987:25) quote Walker's (1985) ideas that group interviews are not lots of individual interviews in one location, but a context where all can ideally speak their minds and respond to others' ideas. Arksey and Knight (1999:75) explore group interviews as "interviewing an intact social group"; the groups involved with this study fit this description, comprising individuals used to working together in university-based sessions; some had also formed significant friendship and support groups outside these. Arksey and Knight believe there are benefits to working with a pre-existing group; for example, views will come to the fore that would not easily arise in undertaking individual interviews (*ibid*); this seemed to be the case in my group interviews but it is difficult to claim this with any certainty.

Cohen et al (2007:373) also note that group interviews have practical advantages because they can be quicker than interviewing individuals and enable the interviewer to listen to and examine different views in one go. Cohen et al (*ibid*:374) suggest in group interviews the researcher must pay attention to all participants and let them all have their say, notice and deal with individuals who are too quiet or too outspoken, direct the conversation when necessary to the researcher's interests without upsetting or disregarding what individuals say and respond to a range of responses. This proved to be challenging work-to be aware of directing what was happening in the interview, whilst contributing to the discussion as the interviewer.

Atkinson and Rosiek (2009:178) consider when experienced teachers talk about their views with and for other teachers “discursive filters” act upon what they say and mean; student teachers are also likely to employ similar “filters” in their responses to each other and the interviewer either when that person is a tutor they know well or someone who they might see in the same way as a tutor. Rapley (2001: 307 referencing Silverman 1993) suggests we cannot assume that interviewees give us a “reality report” of their experiences because in a group interview they intuitively orientate their responses to others’, what Firth and Kitzinger (1998 in Rapley 2001:308) call “talk in interaction”. So individuals’ comments within a group interview (including mine) cannot be viewed in isolation or accepted at face value; this is perhaps particularly the case for groups with whom the researcher has an existing relationship, or where the members of the group already know each other. Also, if individuals had been interviewed on their own, they may have given different responses.

As noted, students were interviewed in rooms where university sessions take place and they appeared to be comfortable with those settings. However it cannot be known how their sense of themselves in relation to each other (for example, perceptions of their peers as being more or less successful than them, their ability to articulate ideas, or feel confident in expressing views in a group) or their levels of interest in the issues discussed affected their responses. I cannot be sure that the students behaved in particular ways because it was a different *social* setting or that certain views were expressed, just because the *physical* one was familiar. Also students who participated in the second interview were previously unknown to me so it inevitably had a different “feel” to it than the first one, where I was students’ tutor. Barbour and Schostak (2005:43) warn that we cannot assume participants being interviewed in a pre-existing group will necessarily feel comfortable as they may feel they are being asked to “cross boundaries”. In this case, students might have felt uncomfortable discussing aspects of their placements, their mentors, or themselves with their peers, or tutor; these were all considerations for the interviews and their interpretation.

Multiple voices

In this sub-section, the relationship between the interviewer and interviewees is further explored, that is, the multiple voices present. The weight given to “voice” in interview data is bound up between the two parties and needs careful evaluation; my view of the “voices” (including my own) in the data is that they are complex and multi-layered. Maclure’s (2009:109) view that “voices complicate their own transparency and authenticity” applies to interviewers and interviewees alike; as we try to be “clear” or “sincere” in what is said, we cannot easily separate (or hide) ourselves, or our views from, or in, our words. Jackson and Mazzei (2009:1) are aware that voice in data has in the past often been regarded as more authentic and “truthful” than other kinds of data, for example that gathered from observation. They also note some qualitative researchers’ movement from this position “to highlight the polyvocal and multiple nature of voice within contexts that are themselves messy and constrained” (ibid). As their tutor I felt relationships with students were generally positive but also messy because of the attendant uneven power balance and constrained because there are boundaries which cannot be crossed and things that remain unsaid between a tutor and student. Taylor (2011) explores advantages and disadvantages of working with groups or individuals with whom the researcher has a pre-existing relationship. She identifies advantages as having common knowledge of the field which can lead to more complex understanding of the issues at play and sharing “native speak”, resulting in rapport and good communication being established more easily. On the less positive side being an “insider” does not guarantee collection of more “authoritative” data as familiarity can mean researchers become blind to or less aware of “the mundane, the everyday and the unobtrusive” (Burke, 1989; DeLyser, 2001; Edwards, 2002; Labaree, 2002; Ohnuki-Tierney, 1984 in Taylor 2011: 15); issues an external researcher might more readily notice or simply have something more interesting to say about them.

Returning to the students, I felt it was unlikely they would openly criticise aspects of their learning about critical studies in university sessions in the interviews because I taught some

of these; it was more probable that they would focus on their school experiences that were some physical and temporal distance from where and when the interviews took place. In being the students' tutor as well as an interviewer, I had unwittingly put some areas for discussion off-limits, without saying a word.

As already suggested, students in both interviews may have felt under pressure to demonstrate how knowledgeable and reflective they were by saying "intelligent" things. Also, I may have expected too much from what they would say, "overburdening" their voices with too much weight (St Pierre 2009:222 in White and Drew 2011: 5) and unwittingly guilty of thinking (or hoping) that participants' words and stories presented "some sort of special truth" (White and Drew: *ibid*). As noted, Atkinson and Rosiek (2009: 176-7) are also sceptical about assuming participants speak as one about their knowledge and practice. For student teachers, whilst they do have common experiences, and encounter similar problems, they cannot speak for each other.



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Considering the ways students might exercise their voices in the interview either intentionally or unintentionally, there are many other useful points in the literature. For example, individuals retelling events tend to create coherent accounts from fragmented experiences (Dingwall 1997 in Fontana 2003:56); students may have parcelled up their messy experiences into neat packages or anecdotes. People tell stories about themselves

(Gubrium and Holstein 1998:164 in Fontana 2003:56-7) so, as Rapley (2001:306) suggests “understanding of interviewees identity work” is essential. This is why it was so important to consider students’ contexts and developing identities as part of the study and also to think about which of their *multiple* identities might be coming to the fore or disappearing, at certain points. This fits with Bloom’s (1998:100) notion of “non-unitary subjectivity” where people represent themselves in different ways, depending on what they believe is valued in certain contexts; similarly students would probably wish to represent themselves to me (and each other) in a positive light and might have adjusted their responses accordingly. Hull (1985:28) considers all interviews involve a type of acting, where words are used purposefully (even if not always consciously) to fit the kind of conversation taking place.

Part of investing in interviewees’ voices is requiring them to say something interesting, as active co-constructors of knowledge and meaning-makers in the interview. There is an obvious ethical issue here, in requiring students to “come up with the goods”, without overtly expressing this. This chimes with Fontana’s reference to Dingwall’s (1997:58 in Fontana 2003:57) point that in an interview “order is deliberately put under stress” where interviewees are “required to demonstrate their competence in the role in which the interview casts them”.

If the interview is an interaction between two parties the voice of the interviewer must also be considered as interviewers unavoidably help participants construct meanings (Gubrium and Holstein 1995 in Gubrium and Holstein 2003:68). However, in the meaning-making process the interviewer has more power, guiding the direction of the discussion through their questions and how they respond to participants’ answers (Watson and Weinberg 1982 in Rapley 1982:315-316). De Turk and Foster (2008:24) explore benefits of the researcher being an active participant in the interview; not just as the person who asks questions, for example but one who establishes common ground, enabling a “deeper connection” with interviewees. De Turk and Foster (2008:24-5) encourage including the interviewer’s voice in

the data collection and interpretation because this reflects back their own views and how knowledge is co-created with the interviewees; a vital inter-subjectivity for mutual understanding of identities and experiences. Conversely, interviewers benefit from participants with different perspectives to their own, which challenges pre-conceptions of how the interview might develop (ibid:25).

Rapley (2001:306) suggests that in the transcription and interpretation of the data, all interviewer talk is included. This idea appealed as when I listened to the interviews I was conscious of hearing how I influenced the direction of discussion-sometimes consciously, or unhelpfully, at other times more intuitively. As my voice was so present (too much sometimes) in the interview, it would seem strange not to include my words (and thoughts) as part of the interpretation alongside those of the students'. However, even if all voices *are* included Maclure (2009:101) considers voice texts are always thought to be lacking; more, less, truer things could have been said by the students if they'd been more comfortable, or been asked more (or less) searching questions. However well we think we plan and ask the "right" interview questions, "data are always partial, incomplete, and always in a process of re-telling and re-membering" (Jackson and Mazzei 2012:ix). Jackson and Mazzei (2012) also demand that we ask ourselves whose stories we are telling, and how we listen to our own voices; this requires the kind of reflexivity discussed at different points in the chapter and more widely throughout the study. These observations strike a particular chord; once the questionnaires and interviews had taken place and interpretation of what both the students and I said began, I could see I might be guilty of re-telling my own critical encounters, to seek too much common ground between students and myself about critical studies teaching.

Methods of analysis and interpretation: explanatory power, coherent theorisation and “straining” voices.

In this section, I explain how I began to consider the interpretation of the data and examine related issues. To summarise, the data collected for the study comprises questionnaires (a pilot followed by a further adapted questionnaire) completed by two different groups (approximately 25 in each case) and two group interviews (6 and 4 students participated respectively) using a semi-structured approach. As discussed above, questionnaires were intended to explore students’ views about critical studies and the questions were based on issues arising from literature (for example about content and artists used in teaching), and observations of students’ use of critical studies informed by experiences as a teacher and teacher educator.

Although the interviews were semi-structured, some questions were planned in advance (and used), intended to explore in more depth issues identified in the questionnaires, (for example “relevant” content in critical studies). As noted, my view of the data collected through both methods, but especially the interview data, was that it was complex and multi-layered and therefore could stand to be “strained” (Jackson and Mazzei 2012) in its interpretation. By strained, I mean putting the data to work in ways that enabled movement from obvious or neat analyses and conclusions to something more complex.

In this section, approaches are explored to enable me to get the most from interpreting the data. There were balances to be achieved in this endeavour; interpretation of others’ words can go too far into flights of fancy and uber-subjectivity, fall short by not going far enough, or do both simultaneously (Wolcott 1994:36-37). As a bricoleur adopting different approaches to the research process as they were needed, there was a sense of having to be ultimately “comfortable with the unfinished, unresolved nature of the multi-dimensional, ever –changing constructions of reality” data analyses produce (Kincheloe 2004:89-90). So, there would

always be different ways of coming at the data and more (or less) that could be said, however much it was strained or not strained enough.

Problems/problematisation of data analysis.

Wolcott (1994) suggests there are commonly believed to be three stages to working with data; description, analysis and interpretation. Description can be defined as presenting the data, with an account of its collection, with a view that the data will “speak for itself”; analysis is a “rather literal sorting...in order to identify essential features and relationships” (ibid:23-24) and finally interpretation considers meanings and contexts of the data. Wolcott believes there is no such thing as “pure” description as all “data are tainted with an analytical or interpretive cast *in the very process of becoming data*” (ibid:16) and he acknowledges that in practice it is hard to separate out the three processes, especially analysis and interpretation which inevitably overlap.

Somekh, Stronach, Lewin, Nolan and Stake (2005:337) consider the analysis of data is both the most complex yet creative process of qualitative research and is primarily concerned with how meaning can be made of the data, with a view to generating knowledge. Carter, Jordens, McGrath and Little (2008:1264) also consider turning data into useful theories and recommendations is difficult; the process involves finding focus and “explanatory power”, so that others find the work, or questions raised by it useful and worthwhile. According to Silverman (2007:10) choices about data analysis are almost more important than how the data are gathered. Lather (2009:18 referencing Britzman 1997) warns that in analysing interview data, we may “fall back into the too-easy-to-tell story of salvation via one sort of knowledge practice or another” as we look for “comforting” signs of identification and empathy with others’ words. Lather (ibid: 20 referencing Sommer 1994:542-43) believes empathy with the interviewees is problematic, “an appropriation in the guise of an embrace”. White and Drew (2011) also note the researcher may look for evidence to support their pre-existing ideas, ignoring data that do not “fit”. All these points struck a chord; I took students’

views seriously, but attempted not to seek “comforting” stories from them, or those that were too closely aligned with my own, where none existed.

Mostyn (1985: 140 cited in Arksey and Knight 2005:162) recommends researchers analysing data “work with contradictions; explore new relationships, turn the problem around” to make meaning from it. Boulton and Hammersley (2006: 251 in Sapsford and Jupp 2006) also suggest creativity in qualitative data analysis is essential. Creative approaches appeal (no one is ever against creativity) but first, some of the difficulties in working with data are considered. There are questions of what the data can be reasonably claimed to mean (Arksey and Knight 2005: 149) and if it will be “useful” and as noted, how “voice” can be represented. Maclure (2009:98) is interested in how voices in interview texts capture few characteristics of the sound of speech and so “something is *always* lost in translation”. Jackson and Mazzei (2009:2) question if all “unadulterated” voices are included, we can convince ourselves that the problem of how to represent voice will be solved; they also highlight the problem of how researchers shape and interpret voices in the light of their own research agendas.

Similarly, I was conscious of Mazzei’s (2009:48-9) point that researchers look for the untroubling and familiar voice “that maps onto our ways of knowing, understanding and interpreting” meaning we ignore voices whose experiences are beyond, or different to, our own. Partly to overcome this problem, Mazzei (ibid:51) recommends reading the interview data and considering (and writing in) “the silent questions that we withhold”. This might allow listening “in the cracks” for silences and omissions in how people behave and speak in interviews that we may prefer to ignore if they do not tell story we want to hear (ibid:54). In previous small scale studies, I inserted questions into observation notes and interview transcriptions, puzzling over students’ comments heard or actions observed to consider what they might mean. I hoped to use a similar approach in this study; but it requires a very reflexive stance to resist the temptation to fill the cracks with ideas I wished were there.

A further important question is when should data analysis begin? Or rather, when *does* it begin-is it possible to *not* begin thinking about what the data might mean even as the interview takes place, or on the very first reading of questionnaire responses? Arksey and Knight (1999) and White and Drew (2011) suggest analysis begins as soon as the interview does; further, White and Drew (2011:7) explore Kvale's (2007:102) ideas that re-reading the text afterwards is simply a means of verifying what has already been established in the interviewer's mind. Rapley (2001) asks whether it is even *possible* to establish meaning beyond the interview, once the moment has passed. It was my belief that there would be various stages to collecting/creating and understanding the data, at different levels of complexity. For example there would be hunches before the interview about what students might say and how the conversation could develop; in the interview there would be ideas and questions that came up that would further develop, add to, contradict or leave behind first thoughts. In transcribing the interview it would be impossible *not* to start to see threads, gaps, or contradictions often in a different kind of straining-to *hear* what was said if the sound was poor, or individuals spoke too quietly, or over each other. This is all before the "proper" analysis or interpretation would begin; thinking what the words on the page might mean, after talking and listening stopped. Unlike Rapley I believed meaning *could* be established beyond the interview; but meaning reflected upon later and several times over might shift from initial thoughts; however before this, the approach to analysing or interpreting the data had to be decided.

Producing theory *from* data or putting theory to work *with* data?

Having identified some of the issues associated with data analysis and interpretation, there seemed to be two possible broadly different approaches that might be used. Drawing on varied literature, I attempt to explain and consider them both in the following sub-sections.

Grounded theory: theory *from* data?

The first approach considered for analysing the data was Grounded Theory; it appeared to offer a starting point for dealing with the kind of data collected-peoples' views and accounts of their practice. Corbin and Holt (2005:49) state "it is theory development based on actual data gathered through qualitative research" and offers "a set of procedures, and a means of generating theory" (Thomas and James 2006:768). I had some prior experience of using grounded theory with much smaller previous studies which made it feel appropriate and "workable". Cohen, Mannion and Morrison's (2007:491) description of grounded theory as "an inductive process...in which data pattern themselves rather than having the researcher pattern them" also appeared to suggest it would be a helpful approach.

Corbin & Holt (2005: 49-54) describe features of grounded theory that can be summarised thus: the researcher begins the enquiry without a pre-determined sense of outcomes and data collection is alternated with analysis; from data, theory emerges and early stages of data collection and analysis inform subsequent data collection and theory formation. Finally, as many different concepts, or dimensions of a concept are identified and explored as possible until a "saturation point" is reached and there is thought to be no more to be said about the data.

As noted above, these ideas were familiar and seemed to fit with the notion of one set of data collection and its analysis and interpretation informing the next. With earlier work, I had used a simple coloured coding system (see extract below) to identify key themes from my notes on an observation of a student teacher's lesson and this had been a useful approach.

Notes from lesson observation notes May 2007

J's statements relating to linking pupils' work to artists through technique

J's statements relating to issues of simplicity/complexity

J: you must put your names on your work so that it won't take so long next week to give out.

I've got some pictures and books to show you of different printmakers. This first image is by Matisse. I thought you'd like to see it because it's simple-it's a bit like your first stage. J is sitting down and looking up at the screen.

Here's another by Niki de Sainte Phalle-she used different kinds of printing. This is more complex than what we've been doing. These prints are called "Nana's" big ladies dancing. Aren't they marvellous?

What colours would she have taken away first do you think?

P-the white?

J-yes, it might have been, or the green line, or the little pattern in the middle.

These are a bit like what you're doing-very simple and powerful Anyone who wants to write something down can. (noone does)The Jazz Dancer-this is very powerful and effective-how many colours are there? How would he have done that? Who is this by? Do you know a guy called Picasso (pupils are talking about this).

J-He was very prolific-what does this mean? (a couple of pupils offer answers which are incorrect) It means you produce lots of work. He lived to an old age and was very productive. It could have been white he took away first, or black, or the other way round. He might have printed white on purple paper. This is exactly the same as you've done You don't have to do anything complex to get a good effect.

Extract from an observation of a student teacher's (J) lesson using a colour "coding" to identify different "themes" (Scott, 2007)

In line with my prior experiences of using grounded theory, Boulton and Hammersley (2006:251-2) recommend a process which begins with a "close reading of the data" where first thoughts are noted alongside the data and initial themes or categories identified, followed by linking together "segments" of data. However, this process is one which can work the data away from its context and may result in losing interesting links between what one person says in relation to another. A solution to this might be to undertake data analysis in different ways-to cut it up and link fragments together in one round of analysis but also to consider it in terms of its contextual and relational aspects, in another, a kind of double-saturation. In a similar way I had attempted this with the lesson observation data above; the first stage comprised frustrated brainstorming (see extract below) whilst stuck on a train enabling me to "unstick" the data long before the train moved; next, themes and patterns were suggested by "coding" then the two processes were considered together.

Pupils give out prints. This takes quite a while. *dead white European male*

J: try to be as quick as you can-G-will you dish some out please?

J takes some prints from a pupil who has a lot to give out to help her.

Does anyone know where Abigail's work was put last week? Go on have a look for it. (To another girl): have you got everything you need?

J shows a large projected image of Matisse's Blue Nude Lithograph. *1st image*

J: you must put your names on your work so that it won't take so long next week to give out. I've got some pictures and books to show you of different printmakers. This first image is by Matisse. I thought you'd like to see it because it's simple. It's a bit like your first stage. *link between Matisse + pupils' work 1st stage of printing technique*

Here's another by Niki de Saint Phalle- she used different kinds of printing. This is more complex than what we've been doing. These prints are called "Nana's" big ladies dancing. What colours would she have taken away first do you think? *female artist*

P-the white? *Complex/simple nothing in between?!*

J-yes, it might have been, or the green line, or the little pattern in the middle. *all about technical processes*

These are a bit like what you're doing-very simple and powerful. Anyone who wants to write something down can. The Jazz Dancer-this is very powerful and effective-how many colours are there? How would he have done that? Who is this by? Do you know? A guy called Picasso (pupils are talking about this).

He was very prolific-what does this mean? (a couple of pupils offer answers which are incorrect) It means you produce lots of work. He lived to an old age and was very productive. It could have white he took away first, or black, or the other way round. He might have printed white on purple paper. (This is exactly the same as you've done) You don't have to do anything complex to get a good effect.

(shows a lithograph by Toulouse-Lautrec)

Have you heard of Toulouse-Lautrec? (no from pupils). Have you seen the film Moulin Rouge? He was the little guy hanging round the dancers at the theatre. (pupil-he was weird)

An image by Marc Chagall (a pupils says-it looks like he's under-water) Chagall was a French man of Russian extraction. (pupils are talking at this point and seem to be losing interest). *is she doing the artist input*

J-that's good. I want you to get on with the printing, come on, quickly. She gathers them round another table at the end of the room and shows them more images of artists' work. *Linking ideas because I'm here?*

Questions are asked with techniques

Simple = powerful? Powerful = effective?

Language affects ideas as well as expressing them.

Nothing in information given.

Not if it looks simple This is different from being simple

Extract from an observation of a student teacher's (J) lesson using a colour "coding" to identify different "themes" with questions and notes (Scott, 2007)

However, it is important to recognise that grounded theory is understood differently and over time a range of practices used in its name has developed. Bryant and Charmaz (2007:11) explain that when researchers say they use grounded theory, they either mean they have developed a theory as a *consequence* of the research process or they reference it as a *method*; that is data collection and analysis inform the next stage of data collection and so on. I believed I would be using grounded theory in both ways, to a degree; although I understood this would not be straightforward or linear, I hoped theorising from data would be possible and that one data collection and interpretation would affect the next stage and direction of enquiry.

Thornberg (2012) notes that Glaser and Strauss's "classic" version of grounded theory insists that the literature review is not undertaken before data collection and analysis to

avoid pre-conceived “contamination” of the data. This was an impossible position for me; working in art education for several years, I already had familiarity with some of the material in the literature review. Thornberg’s (2012:249) “informed grounded theory” where the researcher uses their prior knowledge creatively and flexibly fits better with my situation, as the questionnaires and interviews were informed by experiences as a teacher, teacher educator and by the different literature on critical studies.

Grounded theory has its critics and it was important to engage with their ideas also, if I was to maintain a reflexive eye on interpretation of the data. Thomas and James (2006:768) argue grounded theory oversimplifies the complexities of data “putting the cart (procedure) before the horse (interpretation); and... that it depends upon inappropriate models of induction and asserts from them equally inappropriate claims to explanation and prediction”. Thomas and James (ibid:772) also believe grounded theory conjoins the “vernacular” use of the term theory, for example “I have a theory why my geraniums are dying” (interpretative, using “tacit patterning”) with the “functionalist” use in natural sciences, “systematic and extensive data collection...testing of the generalization for the purposes of verification” resulting in a muddled approach.

Whilst taking account of different views of grounded theory, it was believed that an approach informed by *some* of the ideas associated with it was appropriate; that is, the analysis of one set of data before undertaking the collection of the next made sense, particularly with the questionnaires. Similarly, the interview questions could not be decided without analysing the questionnaire responses. A kind of interpretive searching for emerging themes and patterns in students’ questionnaire responses paved the way for the more complex business of the interviews, in my view. But also, I envisaged subsequent analyses or interpretations as a moving back and forth between the different data as adding another layer of complexity; having looked at one set of data to inform the next, I could look for further themes across the

whole and return to challenge or review earlier ideas-one of the benefits (and frustrations) of jumpy data collection.

However whilst imagining I might thoroughly analyse some or all the data collected separately and then together to the point of saturation, I wondered if this would feel like seeking the neat story and bundling up of experiences that Maclure (2009), Lather (2009), Jackson and Mazzei (2009, 2012) caution against. Breaking down the data into categories to build it back up again seemed like “going through the motions” and I was unconvinced it would help me move beyond the most obvious of conclusions. I believed using some aspects of grounded theory could get me started with the data (for example with the questionnaire); but as a bricoleur I sought more interesting ways of working, once I felt I had taken a grounded theory approach to data analysis as far as I could, or if I decided to reject it altogether.

Putting theory to work; plugging data into theories.

Maclure (2009:101) explores Derrida’s “double bind” of the word and business of analysis: ana “one which seeks to return to its origins, births and causes” and Isyis-“working relentlessly to break down, untie, solve, dissolve, resolve”; if data is broken apart too much to search for meanings, its overall context and sense can be lost. These ideas added to my worries that whilst a grounded theory approach was useful as a starting point for working with data, it might result in conclusions that were too “neat” or there would be nothing to say about the data beyond what others have already said.

Jackson and Mazzei (2012) suggest a different approach to grounded theory methods; they argue against using coding and finding themes in data, which they consider offer simplistic and pedestrian narratives (St Pierre 2009 in Jackson and Mazzei *ibid*:11). They recommend opening up the subject “to see what newness might be incited” (*ibid*: viii) rather than reducing complex data to thematic, context free “chunks” (*ibid*).

Jackson and Mazzei (2012:2) use a process they call “after coding”; they “plug in” their data to different theories to produce a new assemblage of “continuous self-vibrating intensities” (Deleuze and Guattari 1987 in Jackson and Mazzei: *ibid*). Using theories with the data seemed to suggest interesting possibilities; I began to consider theories already referenced in the study that might help to move the data “beyond coding”. Coding and themes felt as if they had their uses but “plugging data in” could provide new perspectives not found through coding alone; a way to enter what Jackson and Mazzei (*ibid*: 6) call the “threshold”, an entry and exit point where theory and data “make one another”. Theories drawn upon so far include those of Bourdieu, in particular his ideas about habitus: “the product of social conditionings, and thus of a history” (Bourdieu 1987/1990:116 in Reay 1998:61) and a “space of dispositions” (Bourdieu 2001:15). I wondered if these and related ideas about how established practices and their contexts function could be put to work in interpreting data concerned with critical studies teaching.

Bourdieu’s ideas on the relationship between theories and research are important here. Grenfell (2012:213-4) explains that Bourdieu distinguishes between a theorist (“interested in developing hypotheses to account for the particularities and functioning of an object of study”) and a researcher who “collects empirical data and analyses it in order to obtain a picture of how the “real world” is constituted”. Significantly, Bourdieu seeks to take account of both “as an ongoing and reflexive interplay between the two positions-empirical investigation and theoretical explanation” (*ibid*:214). In tune with this Wacquant (2002:35) explains that Bourdieu seeks to cause “theoretical and empirical work...to *interpenetrate each other* entirely”. Following Bourdieu’s ideas further, and learning from Jackson and Mazzei (2012) a little more, I considered their “plugging in” of interview data to Derrida’s ideas of deconstruction and trace. According to their reading of Derrida, deconstruction is not a tool but an event always happening; in tune with Bourdieu’s theorist/researcher Jackson and Mazzei and are interested in how deconstruction *works*, as much as what it *is*.

In “inconsistencies, tensions and failings” in their participants’ accounts, Jackson and Mazzei (ibid:21) look for an unconscious or conscious trace, living in the words we use, or do not (ibid). In an interview this could be an “off the cuff” remark that might not strike the right chord, or shows that the speaker is almost, but not quite aware that they have said something out of tune with what was said before (ibid:22). This idea not only pointed me to *methodological* ideas of how theories and data can be worked with but was very pertinent in another way; in thinking of “traces” and listening carefully to the students voices over and over in the interviews, the spaces between what they said, or rather did not say became more noticeable.

So, where did ideas about making theory work with data or vice versa take me in relation to my own data? Would plugging in ideas like deconstruction, habitus (or any others) simply take me to the same place with the data as using grounded theory? If the theories of Bourdieu were to be plugged into what questions should be asked? For example, how do students express their experience in the habitus of teaching critical studies? How do they talk about their multiple identities of student, artist, researcher, teacher as inhabitants in-between or at the borders of these roles? In terms of Bourdieu’s view of language as relational and “packed with socially derived meaning”, (Grenfell 1998: 78) what sorts of words do students use to “think with” critical studies? What kinds of language are students using that might suppress or legitimize certain ways of teaching it? (Grenfell 1998:79) Thinking of art as employing a visual language is there a *visual linguistic capital* students are promoting, in pupils’ engagement with critical studies to influence their own artwork? What are the implied or accepted “strategies” student teachers use to operate successfully in their placement field? (Grenfell 1998:18) These were early thoughts about how the interview data could be plugged into some of Bourdieu’s ideas.

Thinking about the visual methodologically, I wondered if there might be way to put the data to work using a *visual* interpretation. In my reading and thinking up to this point, references

assumed spoken data as talking and voices to be interpreted using writing. I puzzled over visual representations of ideas as providing different ways in to the “cracks” or trails of the data, to free thinking away from obvious interpretations to encourage “lines of flight”. I returned to the bricoleur, “interested in the nature of the relationship between parts” (Kincheloe 2004:10). Could ideas as fragments be represented by images? Could these then be re-made into something new? I began to think about methodological bricolage breaking into physical assemblage or collage, visual approaches with possibilities of snippets and layers of complexities in students’ words figured in different ways. I was intrigued by Davis and Butler-Kisber’s (1999 in Davis 2008:251) proposal that in using collage “simultaneously, there can be a realization that cognition and representation are inextricably linked...and that different forms of representation can alter perceptibly one’s understanding of phenomena...”. I was not sure how I would utilise such an approach and I did not yet know of others’ attempts to interpret their data in this way.

To summarise my thinking, it seemed to be worth attempting to use both a grounded theory approach to begin to describe and analyse the data, as well as plugging it into different theories; these theories might encompass ideas about critical studies and art and design education, already referenced in the literature review, those about the nature of truth and meaning that can be claimed in undertaking qualitative research, or those of Bourdieu, seeking to understand taken for granted, established and unquestioned practices. Proceeding in this way requires a confident knowledge and understanding of the theories to be worked with so straining data is complex. Looking also for what *isn’t* obviously there as well as what *is*, requires effort and constant re-reading of the data, to move it beyond the easy sense and neat stories referred to already and a sharp awareness of “snags” in the data “where imperfections are revealed...where we (and our participants) trip up, catch on an opening, and sometimes stumble” (Jackson and Mazzei 2012:31). I also became cautious that pursuing uncertainty or lack of clarity in data can create what Atkinson

(2001:309 referencing Lather 1997, Maclure 1995, 1996 and St Pierre 1997) calls “yet another victory narrative...lost in the desire to be right in doing wrong”.

Would it be possible to do this work *and* produce new ideas about how critical studies could work? Ultimately, would it matter how I approached the data analysis? Was there a productive and creative way I could draw on my own artist identity to make some kind of visual assemblage suggested by students’ words which would strain those words and my thinking of them? Wolcott (1994: 38) states “ideas are judged by their explanatory power or their capacity to inspire the work of others”. In the next chapters, I give detailed accounts of the data collection with students, how the data analysis and interpretation was undertaken and what arose from different approaches that have begun to be considered here.

Chapter Five

Opening the doors of curiosity: trails and trials of questionnaires

In the previous chapter, the overall methodology and methods of the data collection for the study were discussed and considered; ideas for data analysis and interpretation were also explored. The aim of this chapter is to explain how a pilot questionnaire followed by a further, adapted questionnaire were used as “dummy runs” to test out initial hunches about different aspects of student teachers’ critical studies teaching. Ethical issues arising from working with participants already known to the researcher are highlighted and Grounded Theory as an appropriate and adequate method of data analysis and interpretation is examined. An overarching aim is to explore how the inadequacies of questionnaires as a data collection method nonetheless led to certain “curiosities” and trails which were followed up in semi-structured group interviews, discussed in the next chapter.

The metaphor of the “cabinet of curiosity” underpins the chapter which as Maclure (2013:181) explains is an “experiment with order and disorder, in which provisional and partial taxonomies are formed, but are always subject to change and metamorphosis, as new connections spark among words, bodies, objects and ideas”. As drawers open and close, the cabinet is simultaneously exhibiting, displaying and concealing. New objects come in and other objects are removed creating different relations in the assemblage. The idea of “disparate”, “assembled” objects with “unanticipated associations” (Lugli 2000:30 in Maclure 2013:180) linked by a collector (researcher) seemed an appropriate metaphor for describing and interpreting the complexity of students’ views. With the potential of these intriguing and always changing collections in mind, I have attempted in this chapter, to write about the questionnaire data in terms of codes or themes, whilst juxtaposing these with visual representations of the complexities of interpreting data more fluidly to help order (and disorder) my thoughts, following ideas in the previous chapter. Visual representations of data were drawn together in the “cabinet” such as examples of artists and their works referenced

by students in their critical studies teaching. Images are also metaphors for issues students raised.

The dummy: undertaking a pilot questionnaire

In this section I briefly explain why I developed and administered a pilot questionnaire to students. I also highlight some of the significant curiosities in the pilot; certain points of interest that were not sufficiently trailed within it, effectively creating further trails or points of departure followed in a subsequent questionnaire.

Initially I believed a questionnaire could be utilised to get a sense of students' attitudes towards critical studies prior to interviewing them (Arksey and Knight, 1999). As a novice researcher, questionnaires seemed to offer a place to begin with data collection. I wanted to ensure I asked questions that would enable me to understand students' accounts of their experiences of teaching of critical studies. I also wanted to compare accounts with impressions accumulated from working with students over a number of years, in turn informed by my own past "critical encounters" explored in earlier chapters. Furthermore, I wanted to develop questions that would connect with key themes in the literature; for example that sometimes students are heavily influenced by the teaching practices of their more experienced colleagues in their placements (Adams 2007, Collanus et al 2012 and Davies 2000). Specifically, through the pilot questionnaire, I wanted to gain information that centred on three broad areas within critical studies: its' **content**, **purpose** and **teaching methods** (see Appendix 1a) for further explanation of this).

Twenty-three secondary art and design Post Graduate Certificate of Education (PGCE) students completed the pilot questionnaire, mainly anonymously; they ranged in age from 22 to 35 and there were 5 males and 18 females. Newby (2010: 313) believes "anonymity and confidentiality will both aid the process of obtaining responses but anonymity has the greater impact". I hoped that if the students completed the questionnaire anonymously, they would

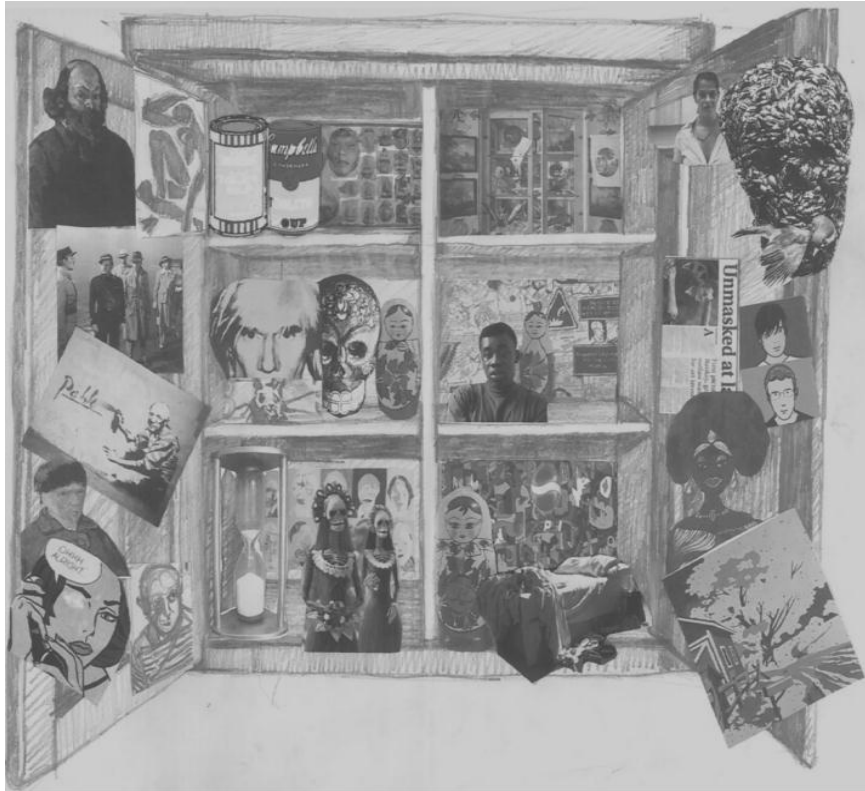
be more likely to be honest in their answers. However, because I knew the students well and could identify them through their handwriting, the question of anonymity was doubtful. Following Thomas (2009:175) I sought to both achieve and respect anonymity whereby respondents did not have to state their gender, name, or age.

In further ethical considerations, students were offered an opportunity to opt out if they wished to, but none did. Loftin (2011) suggests that opting out is never straightforward particularly when the researcher is in a position of power. Thus participants “should not be made to feel as if they must justify their refusal” (ibid:141). Furthermore I should not have assumed that the students would see my research interests as being sufficiently important enough to invest their time and perhaps a degree of emotional energy (Cooper, 1993:325 in Taber 2002:436). On reflection, I probably (perhaps unreasonably-I cannot know) convinced myself that students would have *some* interest in the issues I asked them about, as examining the content, purpose and teaching methods of critical studies were core features of the PGCE. Thomas (2009) suggests an “opt-in” approach where participants actively choose to be involved as an alternative to implied consent. In my case, I did not want to force students to take part, but equally I needed a number of them to complete the questionnaires to gain data that could be analysed and interpreted to develop the study.

At the time students who completed the pilot questionnaire were coming towards the end of their one year course; this was a deliberate choice as I wanted them to have had the opportunity to teach critical studies in two different placement schools and to have developed their own teaching resources and schemes of work where possible. The pilot questionnaire was introduced to students beforehand and its purpose explained (to gain a greater understanding of their views about the content, purpose and methods associated with their teaching of critical studies for my PhD research). A few days later students completed the questionnaire at the end of a teaching session. The questionnaires can be found in Appendix 1.

The curious bits

The pilot questionnaire threw up many interesting comments from students. For example in response to my question about what their critical studies teaching involved, one student wrote *“I presented artists such as Chris Offili, Kittawat Unarrom and Jan Fabre to show pupils how artists use unusual materials in their work. I then provided pupils with many unusual materials to paint/sculpt with such as mud, sand, toothpaste, cereal, flowers, coffee etc. Pupils worked in groups to produce a painting”*. But tantalisingly, the student left out what kind of painting/sculpture pupils “produced” with “mud, sand” etc leaving me joining the dots for myself. To another question about what informs their choice of artists one response was *“My personal knowledge and interest”, “artists I am knowledgeable about”, “artists I like and know about”*. This is in tune with Tallack’s (2000) view referenced in the Literature Review (and also Hollands 2000, Bancroft, 2005) that the kinds of works pupils are shown are influenced by art teachers’ prior knowledge and art education. On the basis of the pilot, I began to create the initial cabinet of curiosity.



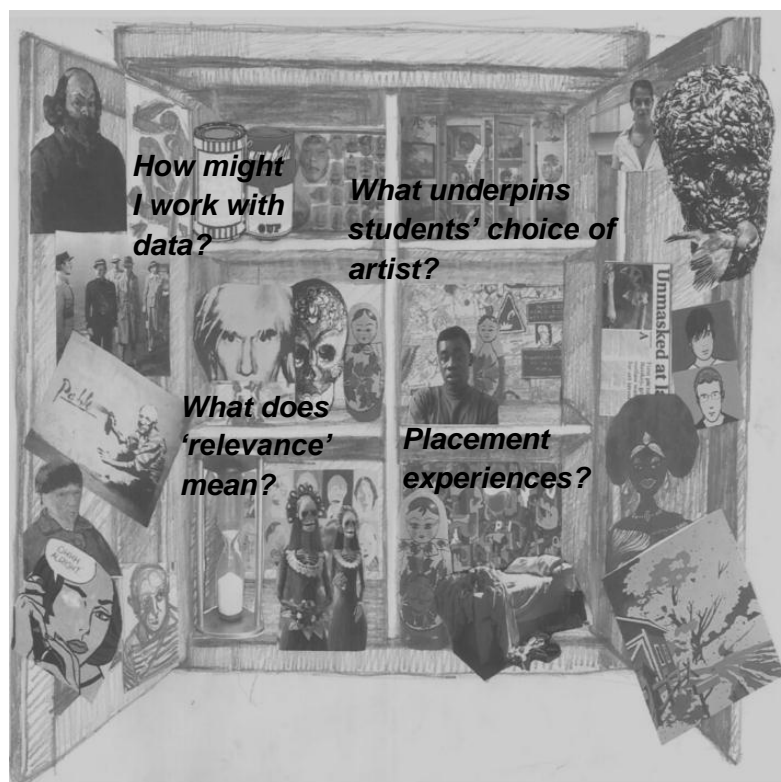
Cabinet 1 (Scott, 2013)

Within this 'cabinet', visual representations of pilot data were drawn together such as examples of artists and their works referenced by students in their critical studies teaching. Images or objects brought in are metaphors for issues students raised; the egg timer representing critical studies teaching "*eating into the lesson*" (Student 19) with "*only time to do surface work*" (Student 13); a little newspaper cutting about the "true identity" of the artist Banksy alluding to why his work (or persona) might be of interest, "relevant" to young people.

Some objects represent issues cutting across the questionnaire. For example Banksy's Tesco "Value" soup is a pastiche of Warhol's Campbell's soup can, echoing pupils' appropriation of artists' work through pastiche in their own art (pastiche being a teaching method associated with critical studies) as well as representing the presence of Warhol and Banksy in the students' and their mentors' teaching. The film still on the left hand cabinet door from "Casablanca" when "Renault" asks police to "round up the Usual Suspects" references Hughes' (1993) view of the early National Curriculum (1991) promoting the canonical works of dead, white, European, male painters of the late nineteenth and early twentieth century in critical studies. According to the students' questionnaire responses, the works of Cezanne, Van Gogh, Picasso, and Matisse are still present in their critical studies teaching, but *alongside* those of contemporary artists such as Opie, Emin, Ofilli, Banksy, Landy and Burgerman, thought to be of interest to pupils because their work references popular culture and current issues in society. Students may have been obliged in some cases to work with the canon (or chose to) but also felt compelled to introduce contemporary artists as well; "*Traditional work has its place but in our ever changing world pupils should be exposed to new and exciting works*" (Student 19).

The creation of the cabinet was useful at this stage as it disrupted any sense of a linear or straightforward story that may have been read from the initial data and helped me to think about how the pilot questionnaire was in many ways an inadequate tool for exploring the

students' views of critical studies. For example, whilst they could list those artists they favoured in their teaching the questionnaire design did not enable students to expand on what informed these choices, or provide detail about particular works used. I was thus left wondering, why one artist and not another? It was also evident that whilst the pilot showed students used 'relevance' as the basis for selecting artists for their critical studies teaching it did not permit explorations of what this might mean to individuals. Furthermore the pilot had not opened up the student placement experience as much as I had hoped and I needed to appreciate this to connect it with the literature that I had begun to assimilate. So whilst frustrated by the tool it nevertheless opened four trails or curiosities for further investigation; what underpins student choice of artist? What does relevance mean? How might I work with data? And how might I tap in more fruitfully to the student placement experience?



Cabinet 2 (Scott, 2013)

With these curiosities in mind, I designed a new questionnaire to incorporate a greater focus on the meaning of 'relevance' in students' responses. I decided to hold on to the curiosities

around what underpins student choice of artist and experiences of critical studies when students were on placement until these could be usefully opened up in more interactive interviews.

A fourth curiosity or trail was how I might work with the data as it was emerging from the pilot questionnaires. I had been drawn to Thomas and James' work (2006) on Grounded Theory, where immersion in a context allows ideas to emerge. The possibility of to-ing and fro-ing between data collection, analysis and developing ideas or theories, re-entering and re-examining my cabinet of curiosities appealed, as a means of questioning interpretations and continually re-reading the questionnaire data many times.

However, using grounded theory with the pilot data was a mixed experience. In one way, to code students' responses into categories or themes (e.g: Braun and Clarke 2006) helped to make some sense; it was possible to relate this to the literature to some extent or to my own prior experiences of working with students. However, a closer look at individual statements showed alternative meanings and interpretations were possible and not all statements would fit neatly into a code or category. This chimes with Maclure's (2013:167-168) argument that coding ""offends" the post-structuralist view of knowledge being situated and partial, distancing the researcher from their data "encouraging illusions of interpretive dominion...making a cut between a centred humanist subject and the docile objects of her attention". Maclure (2013:168) also believes coding threatens the researcher's "ethics of responsibility" as it establishes their right to "interrogate and dissect the lives of others, while preserving the privacy, intactness and autonomy of his (or her) own "secret" self (Miller 1998:162)".

Layder (1993) identifies several limitations with grounded theory (referenced by Thomas and James 2006: 769), which also struck a chord; for example it "has the effect of highlighting

the immediately apparent and observable at the expense of attending to *the interweaving of structural features of social situations with activities*" (my italics). Whether students' statements fitted with each other, or not, they required interpretation *in terms of* individuals' contexts to go beyond obvious or simplistic first impressions. Whilst I was able to bring my own, contextual knowledge to students' responses, I could not know individuals' particularities. Following Bourdieu's ideas of the relationship between objective structures and subjective practices, focusing on students' abilities or opportunities to exert agency upon the "structural features" of their placement became very important; this might help to understand their experiences of teaching critical studies in more depth and point towards areas to explore further in the interviews.

Working with data and more specifically grounded theory continued to be a curiosity; but as noted I began to feel that codes presented limited possibilities because they could not capture things that do not neatly fit. I was beginning to realise that data that does not fit is often where interest lies. I kept in mind Coleman and Ringrose's (2013:5) reference to Law's (2004) view that "reality is messy, and methodologies that seek to convert this mess into something smooth, coherent and precise... miss out on particular textures of life". Law believes that ironically, trying to create neatness from data often *makes a mess of* making sense, if the researcher fails to acknowledge complexities. If the aim was not only to describe, analyse and interpret data but also produce ideas or theories of interest for the study but also to the others in the field, the tiny details as well as the overall picture of the questionnaires had to be attended to; to poke around in the joints, cracks and corners, however messy or difficult. As codes showed what *could not* be fitted into them, these ill-fitting data became the curiosities and themes; the trails to follow.

Curiouser and curiouser-opening up what is concealed

In this section, I turn to the revised questionnaires; the group of 25 students who completed these ranged in ages from 23-44, with four males and 21 females. The students were half

Turning first to the curiosity “**Data that does not neatly fit**”, belongs to ongoing intrigue about how to work with data, especially those that were not easy or straightforward to code. One student described her critical studies teaching thus:

“(In an ideal world) Pupils would see the original works in a gallery otherwise, pupils would experience the art through images. Questioning would be used to gain the pupils’ initial reaction to the work, emotional, sensual, response-then pupils would be given the artists intention, meaning, context and content”.

It is important to explain why the student’s comment did not fit with others’. The phrase “*in an ideal world*” made me wonder various things. The student might be referring to pupils visiting galleries and museums (an ideal because these are unusual for younger secondary aged pupils (eg: see Macdonald 2005, Downing and Watson 2004), that they believed there is something special to be gained by pupils seeing artworks “in the flesh” or if the situation described is an “ideal” not representative of the student’s teaching. The use of “*would*” suggests a *proposed*, rather than *actual* process but perhaps this is over-interpreting. However, I could not shake off the idea that the student was describing what they would *like* to happen. My guess (and it cannot be more than this) is that “ideal” here referred to both pupils seeing actual artworks rather than printed or projected images and to visiting galleries but I have no way of knowing for sure; it is interesting to consider what might be “ideal” about these experiences.

Dear (2001:277) believes in seeing artworks in the flesh “one gets to wonder at their coming into being, and one gets to see them as made objects, as real, and as having histories rather than textual interpretations”. Taylor (1989) has written about the “illuminating experience” of the direct visual encounter, marking a significant, emotionally disrupting episode which changes the way artworks are perceived from then on. Taylor’s and Dear’s views would seem to chime with the student’s ideal of pupils’ “*emotional and sensual*” response to artworks, perhaps more possible in a gallery than the classroom.

Did the student believe pupils *should* have access to something he/she understood they had not had so far, something in tune with Bourdieu's and Darbel's view (1991 in Stallabrass 2004) that broadly *being comfortable* in galleries and feeling confident in talking about artworks is a sign of the educated person? Or, had they been influenced by views in art education literature about museums and galleries having changed since Bourdieu and Passeron's writings, to become less elitist with more "people-centred values" (Mayer 1998 in Addison and Burgess 2000:99) encouraging more interpretive engagement from viewers than in the past (Walker and Smith 2004)?

Was the student demonstrating their strong belief that pupils visiting such places should not be an "ideal" but a more common experience for school-aged young people? Turning back to Cabinet 3, I am aware that 'data that does not fit in' lies in relationship with other curiosities. I wonder if the "ideal" of the gallery visit might connect to students' definitions of "**Relevance**" as a basis for choosing certain artworks. "Ideal" could be concerned with moving children to a familiar yet simultaneously unfamiliar place; for example the contemporary gallery that some describe as like a shopping centre, "realms of consumption and entertainment" (Prior, 2005:123), the very striking and consciously aesthetic interior spaces (Taylor 2005, Stallabrass 2004) "ideal" locations to break out of more structured learning in the classroom.

In an attempt to keep thinking about data that does not fit, I included the more direct question in the revised questionnaire: 'what do you mean by 'relevant' artworks?' In response to this students wrote:

1. "**Contemporary artwork and practitioners** are more relevant to pupils. Pupils can find links from this artwork to their own through subject matter-this is relevance. A pupil would find it difficult to find relevance in artwork that was created 100's of years before they were born to put their work into context in today's society" (Student 16);

2. **Artwork which “Has to challenge pupils”** (Student 11); “*work that pushes boundaries*” (Student 13); “*important to challenge and make pupils question things*” (Student 20).
3. **Artwork which engages pupils’ personal interests, experiences and backgrounds;** “*pupils find artworks which they can relate to interesting work that they can connect to the world around them*” (Student 22); “*I think pupils are less excited about what we may call more “traditional” art –things they think are old, boring paintings. Exciting would be something with a great concept that relates to their world, their culture...issues that relate to them..*” (Student 23); “*graffiti art, music art*” (Student 9)
4. **Artwork that relates to pupils’ own artwork;** “*I think artists and designers must relate specifically to pupils’ style/technique*” (Student 2); “*focus on skill, technique, concept, similar to the work they are producing*” (Student 7); “*aspects which connect to the work they are doing or have ideas/meanings which pupils can relate to, so p. can see a reason in looking at that artist*” (Student 9); “*pupils need to be able to contextualise and relate their work to others*” (Student 6)).
5. **Artwork which fits with the scheme of work;** “*the theme of SOW often determines which artists and movements are used*” (Student 4); “*Artists which suit the intentions of the scheme*” (Student 11); “*Appropriate for the SOW that had to use in placements*” (Student 13).

What makes artworks relevant to pupils appears to be a moveable concept, another curiosity, which in cabinet 3 I have called “**Meanings beneath the surface**”. I pause upon the first four meanings of relevance initially (and return to the fifth below) as they suggest certain beliefs; for example that art made in the same society and time in which pupils live will *automatically* be recognisable to them; also that contemporary art uses subject matter that uniquely represents or reflects societal issues and in particular those in which young people are interested. Some contemporary art *does* fit into this category, but not all. For

example, Banksy's work references politics, shopping, advertising, war, fashion, sex and social media; Landy's drawings are assemblages of advertising logos, fast food and food packaging all of which young people *may* be interested in, both artists typifying the "withered" boundaries between popular culture and art (Prior 2005).

So, I began to speculate further about *what it is* about contemporary art that students might think especially appeals to pupils; for example did the *kinds of* contemporary artists and their works the students referenced share "family resemblances" (Warburton 2003:69) aside from subject matter? There are differing ways contemporary art is characterised. For example, Stallabrass (1999:22) considers it is both removed from the mundane aspects of contemporary life yet "speaks to everyday concerns in recognisable voices". Page et al (2006:149) reference a teacher who states "contemporary art is very alive. It pertains to our life at the moment and our society". Page et al also note teachers feel strongly that pupils should know about contemporary art's presentation of ideas, use of new media, or re-configurations of traditional media.

On Tracey Emin's work, Stallabrass (1999:36) writes "she sells her memories, even her family snapshots and mementoes to other people...it seems to be very direct and to be about life as it is lived". Emin describes her work thus: "it's about very, very simple things that can be hard. People do get really lonely... people do fall in love, people do die...these things happen to people" (Emin in Morgan (1997:60) referenced in Stallabrass 1999:36). Stallabrass (1999:42) also references Collings' (ndg: 59) view that Emin's work appeals for its "immediate impact, rather than being an art that has to be appreciated by wondering about ideas".

Taylor (2005:10) considers the kind of artistic experiment associated with contemporary art can be "understood as a kind of record of a society undergoing rapid change". Perhaps it is contemporary art's potential to capture the "high-speed" nature of society that students feel

appeals to pupils (Page et al 2006), art that reflects back to them what they see elsewhere, in advertising and social media. However, Prior (2005) believes that contemporary art cannot be characterised as *one kind of thing*; possibly it's only essential quality is its sheer diversity (Warburton 2003).

The second, third and fourth responses on relevance outlined above are inter-related in my view. The second defines relevance as artworks that *challenge* pupils. It is difficult to know what kind of challenge is proposed; for content, meaning, style or technique of an artwork can all disturb, confound or surprise. Works of the artists named could be seen as both challenging and *not* challenging, depending on one's definition of the term. For example, the works of Banksy and Emin use highly personal and political themes, which might be challenging or even offensive. However these elements are not disguised (they have "immediate impact") and therefore arguably they do not require complex *interpretation*. Is it that Emin's or Morrison's installations might be considered art *at all* that is the real challenge for pupils?

From the broader questionnaire data, within relevance of artwork in terms of how it relates to pupils' own art, there are different aspects to consider. The first is about artworks possessing technical qualities student teachers want to teach pupils to utilise in their artwork; "*focus on skill, technique*". This is in tune with Downing and Watson's (2004) findings that teachers choose artworks they consider will enhance pupils' practical art-making skills, disregarding meanings or contexts. Here is an echo of this, which in turn chimes with my own small scale research (2007), referenced in Chapter One that examined the use of Lucien Freud's paintings as means of teaching pupils how to paint skin like Freud; technical aspects of artworks are the focus of students' critical studies teaching because "*... often art is complex and teachers often find it easier to link artists due to techniques*" (Student 6), rather than its meanings.

However, linking pupils' work to artists' occurs also by drawing attention to artworks' *"concept, similar to the work they are producing"* is a second aspect of relevance; influencing pupils' *ideas* for their work too; *"pupils learn a lot more about artists and designers rather than just the technique"* (Student 15). In the joint of using artists' works to assist pupils' development of techniques and skills and/or their ideas is a third element of relevance; *"pupils need to be able to contextualise and relate their work to others"* (Student 6). In this view, it is important for pupils to understand how their work "fits" with the wider world of art and as a consequence, they might understand the value of learning about artists' work in critical studies; *"Pupils begin to engage in their own art making on a much deeper level, they understand that art making can be a personal experience and a form of communication"* (Student 6). These comments echo Radford's views (2000) that pupils can learn much about their own work *through* learning about artists'. However, there was a sense in some responses of *"pupils being too influenced; pupils copying"* (Student 10) and artworks *"influencing the pupils too much. Resulting in them producing similar work"* (Student 11). Linking "relevant" artists' work to pupils' would seem a complex curiosity, with different purposes, practices, layers and motivations inside it.

Turning to look inside the fifth definition of relevance, students understood this as those artworks which relate closely to a planned lesson, or scheme of work; what pupils were going to do and learn was planned *before* critical studies was considered. This view seems to re-inforce critical studies' supporting and subservient relation to practical artwork, explored in the Literature Review. Hickman (2005i) and Thistlewood (1993 in Tallack 2000:100) believe that although critical studies is considered part and parcel of art lessons, it does not exist as a separate discipline, being valued only in terms of supporting the improvement of pupils' artwork.

However, in contrast, some students suggested they would plan a scheme and pupils' engagement with critical studies through an exhibition of artists' work like the "ideal" noted

above and echoing many teachers' practices I was familiar with in my early teaching career, described in Chapter One. Other students used artists work to support a project but had some choices in this: Student 24 wrote *"Where I took on the SOW I chose artists that I felt would support the existing work. Where I wrote my own SOW critical studies often came from my selection of a single image and I selected images and artists that I felt could provoke questioning from the pupils"*; whilst selecting artists to fit with an existing scheme, students were still able to introduce *elements* of challenge for pupils.

On the matter of students' being able to make choices, a student described a situation where although she had little choice of *content*, she nonetheless appeared to exert agency in how the lesson was *taught*. Her account contradicted others, who seemed in the same situation, but unlike her, had not found a way to do things differently:

"Matisse (making him interesting forced SOW)

Team work-nominate in group of 4 someone to be Matisse-working how Matisse worked

-leader directs team what to cut out working from still life-scissors no pencils

-looking at interpreting style/composition

Also why (through illness) Matisse moved to producing cut outs

One lesson task to emphasise Matisse's prolific-ness, how quickly they can be made"

The first of the student's comments suggests she found a way to approach pupils learning about Matisse within a "forced" situation; she found a small space to exert agency *inside* having to "fit" with the school's scheme of work, unlike other students who seemed to accept situations where they had no possibility of choice. What the pupils did here could be seen as a kind of pastiche or copying; on the surface, pupils *are* replicating a technique insofar as they are working like Matisse with paper cut out collages (eg: *"scissors no pencils"*). But, on looking more closely, they are doing something *more*-working directly from an observed subject (still-life) rather than copying a *finished* Matisse collage-they are experiencing the

whole *process* of Matisse's collage method from the beginning, not just mimicking its products. This seems a subtle, but important distinction because in undertaking the whole process, there are opportunities to understand Matisse's exploration of a new method for representing and interpreting objects. This student's description would seem to fit with Hughes' (1989) view that pupils *can* learn things from copying artists' work. But I questioned whether I was investing this student's example with too much—was it just another kind of pastiche? Or had I found a student permitted little agency but who nevertheless had found a strategy for exerting it within a very constrained situation?

Conclusion: frustrations, contradictions, reflexivity and future trails.

In using questionnaires as the starting point for collecting data on students' views of teaching critical studies, there were several frustrations. In attempting to make sense of students' responses, the questionnaires' limitations were apparent. At first I thought frustrations stemmed from not designing the questions to get the data needed. But questionnaires are not widely believed to gain nuanced responses, however precisely questions are posed or however well participants' understanding matches the researcher's (Foddy 1993). The questionnaires did not help me to know *why* people responded as they did, leaving a sense of "unfinished business" (De Vaus 2002) with data that "have a thin abstract quality" (Gillham 2007:99).

The annoyances of indefinite "answers" were compounded by using grounded theory approaches to interpret the data. Using codes or themes to group responses to different questions led to a very superficial reading of what students might mean. However, that not every statement could be neatly "fitted in" to a code or classification was also paradoxically helpful in providing future trails and curiosities, if not certainties.

Whilst constructing the cabinets, as well as assembling different "curiosities" of the questionnaire data, I was also representing the complex *habitus* of critical studies teaching,

described by the students. For example, students' placement experiences varied in terms of their ability to make choices; further, in ideas about what makes artwork "relevant" to pupils there were varying perspectives worthy of further investigation. There were puzzling contradictions in critical studies' teaching students described, an area remaining very much "beneath the surface". Some hinted at highly structured tasks, like discussion, whilst others focussed on subject matter rather than the means of teaching it. However, students used artworks to challenge pupils; to help them learn new skills, to develop ideas for their own work and establish the worth or place of critical studies alongside practical work in art lessons. Students' own frustrations came across; for example, that pupils could be disengaged by discussing artworks, having "*no real sense of why and how*" (Student 18). Students thought critical studies "*can bore pupils if not thought through properly*" (Student 19), "*children won't always respond to questions if they don't enjoy the subject*" (Student 4), with "*pupils struggling to see how it informs their work regardless of how many times it is explained/demonstrated*" (Student 7). Students' frustrations and struggles around content, teaching methods and how they navigate the situations they encounter were further trails to follow in the next data collection, scents of curiosities to be picked up using semi-structured small group interviews.

Chapter Six: The First Interview: Illuminating Curiosities

Introduction

Following the previous chapter which attempted to interpret student teachers' views about critical studies teaching through the use of questionnaires, this chapter aims to explain how the resulting trails and curiosities were followed with a semi-structured small group interview. The interview discussed here was followed by a subsequent one with a different group of students, addressed in the following chapter. Interviews as a data collection method are critically evaluated and approaches to interpretation of the resulting data are also examined; students' views are subjected to "plugging in" to Bourdieu's key concepts of habitus, field and capital and relevant literature.

The chapter has three main sections, each with sub-sections. ***From illustration to illumination?*** compares interviews to questionnaires, considers the make-up of the group, associated ethical issues, and how questions and areas for discussion were chosen. ***Questioning trails, fractures, disconcerting fragments, frames and themes*** explains the approach to analysing and interpreting the interview data to create a complex narrative of students' views. ***Fraying the fabric*** presents the interpretative analysis of the interview data, suggesting an overarching theme with related sub-themes.

Section One: From illustration to illumination?

Trailing questionnaires to interviews

Questionnaires were chosen as a first, exploratory method of data collection to judge if "hunches" about critical studies teaching were "on the right lines". In tune with Gillham's view (2007) that questionnaires as the sole method of data collection can only enable superficial understanding of the complex realities of peoples' lives and opinions, I had found questionnaires frustrating; a further method of data collection was needed to explore their "curiosities" in more depth. My interpretation of students' questionnaire responses suggested

several trails for interview questions, for example, that there are different meanings of “relevance” students utilise when choosing artists for their critical studies teaching.

So, following Gillham’s views (2007:100), the questionnaires helped *shape* the interview questions and “illustrate” students’ views; I hoped the interview would “illuminate” *why* they held them. Gillham (ibid) suggests people are likely to be more open in interviews than in questionnaires because they are more willing to *talk* about their views, than committing them to paper; therefore interviews almost always provide interesting data. Similarly, Kvale (1996:125) sees interviews as more “interpersonal” interactions than questionnaires. Jones (2004:258) proposes interviews give researchers access to “the rich context” of participants’ meanings, “rather than through isolated fragments squeezed onto a few lines of paper” for a questionnaire. May’s similar view (2011:131) that “interviews yield rich insights into people’s biographies, experiences, opinions, values, aspirations, attitudes and feelings” also struck a chord with how I hoped students’ responses *illustrated* in the questionnaires, would be *illuminated* in the interviews.

Following earlier thoughts about using interviews (in Chapter Four) I wondered if my approach was actually an interview, or a focus group; there are differing views about each and the terms are sometimes used inter-changeably (Bryman 2012). Cohen et al (2007:376) state “focus groups are a form of group interview...the reliance is on the interaction within the group who discuss a topic supplied by the researcher...the participants react with each other” not the researcher. Similarly, Barbour and Schostak (2005: 45) propose data flows from the researcher’s prescribed topic in focus groups, whilst Bryman (2012) suggests group interviews usually range more broadly. I believe my interactions with students were somewhere between a focus group and a small group interview; the discussions amongst students *as well* as with me were of interest and I was prepared to range away from prepared questions.

The student teachers who participated in the interview were drawn from the group who completed the questionnaire and they were coming towards the end of the course. It was a deliberate choice to leave the interview until this point as I wanted students to have gained experience of teaching critical studies in two different schools; I thought this would enable them to have developed their views about critical studies beyond those expressed in their questionnaire responses.

However, individuals' experiences of school placements vary. Student teachers' development does not follow a neat or predictable trajectory (Beijaard, Meijer and Verloop 2004) and as explored in earlier chapters, students have to navigate the dual contexts of school and university (Eraut 2008, Flores 2001, Britzman 2007). Beginning teachers of art have specific challenges of dealing with multiple identities as artists, students, teachers, or somewhere in-between all three (Thornton 2011, Springgay 2008). From interview responses, it seemed some students had freedom in their critical studies teaching in their first placement but then experienced constraints in their second; others had such contrasting schools they had to completely rethink teaching approaches they had previously found successful, almost "starting from scratch". For example, F believed "*at the Grammar School you addressed the concepts and the issues and the ideas behind it because you've got the time...whereas the second school was comprehensive, the lessons were 50 minutes-it's get them in, get them doing something and get them out*".

The students self-selected to be involved (or "opted-in" as Thomas (2009) describes). I did not want everyone who completed the questionnaire to take part in the interview; I believed 25 people would not make for the kind of in-depth discussion I had in mind. I explained that I would like around six-eight people to take part in the interview. Six students volunteered, two men (Students D and T) and four women (Students E, F, K, H) aged from 23-35 and all recent graduates of art and design prior to the course. I gave them a letter instead of a name to distinguish them from each other and maintain their anonymity.

A group of six felt appropriate to discuss a range of issues and for everyone to express their views. Students worked in small groups in university sessions so I hoped this would help them feel comfortable in the interview; however, I could not be sure of this. I was conscious of my exploration in Chapter Four of both the disadvantages and advantages of working with pre-existing groups to collect data, especially in interviews. Advantages include members share “native speak”, they have an already-established rapport and know something of the field they will be discussing (Taylor 2011, King and Horrocks 2010). Disadvantages include individuals expressing views to present themselves in a certain light, (in this case to their peers and tutor) and as noted, participants may feel uncomfortable in the research interview context (Barbour and Schostak 2005). King and Horrocks (2010:66) caution that if individuals are *too* similar or “at ease” with each other, the interview may not produce very interesting data. Whilst the students were friendly with each other and had worked together, they possessed (by chance) quite different personalities. Some individuals were very vocal, at times disagreeing with each other, for example as they fathomed reasons for particular kinds of pupils’ artwork being produced or critical studies taught in certain ways, to gain high examination marks.

Methodological and ethical issues with group interviews.

May (2011) suggests there are three issues to consider when interviewing people, encompassing ethical, methodological and practical matters. Firstly interviewees must have “**access** (my emphasis) to the information which the interviewer seeks” (ibid:141); secondly participants must have **understanding** of what they might be asked to provide and the form the interview will take, otherwise they may feel uncomfortable. May’s third issue is **motivation**; interviewers must attempt to make participants feel their responses are valued so that they co-operate (ibid:142). Being able to “people manage” (Wilkinson 2004 in King and Horrocks 2010:71), listen and establish rapport are also essential skills for the researcher in a group interview. Furthermore King and Horrocks (2010:59-60) highlight the

researcher's difficulty of "listening closely" whilst "maintaining a sense of where you are-and where you are going" in the interview.

Importantly, there are varying views about how easily meanings can be "discovered" in peoples' words, "much in the same way that rabbits are found on downs, and that all that is required is the talent to spot them and the skill to shoot them" (Burgin 1982: 40 in Belova 2007:96). Hanrahan's explanation of *making* (and *re-making*) meaning (2006:152 in Hall 2010:106) fits with my understanding of what would be possible:

"in making meaning we are not approaching completion – a complete account of the way the world is, an adequate interpretation of what it means. Furthermore, the meanings we trace, the meanings we map, the meanings we enact are not achieved, we remake them from moment to moment. The challenge is to own this and embrace the making and remaking of meaning".

King and Horrocks (2010:62-3) suggest as group interviews are situated in a particular context, "it is unwise to extrapolate views expressed in ...groups as having an uncomplicated and direct relationship with an individual's subjective understanding". Moreover Miller and Glassner (2011:132) note "interview subjects construct not just narratives, but social worlds" and people use words to represent a sense of their identity within a group (May 2011:143) as noted. However Miller and Glassner (2011:133) state "while the interview is itself a symbolic interaction, this does not discount the possibility that knowledge of the social world beyond the interaction can be obtained". I remained hopeful that *more* sense of students' views could be made than was possible with questionnaires. In support of this, Miller and Glassner (ibid:136) note although we cannot easily "stuff" a person into text, we can describe, truthfully, delimited segments of real-live persons' lives. Indeed, in so delimiting, we may get *closer* to people's lived experience" (my italics).

In the interview I did gain a greater sense of relevance, content and teaching methods associated with critical studies, but I did not assume "stability and accessibility" (Foddy 1993: 4) of students' perspectives, just because they had agreed to be involved. Also, at times the

discussion “wandered” more than I liked; on reflection this was due to my interjections (and lack thereof) at certain points. Listening to the interview recording I could hear where I might have changed tack, asked for more detail or not moved on so quickly. For example, K spoke about using teaching methods to “*put them (pupils) in it (a painting) so that they can understand it a bit better*” to which I responded “*that’s right...next question...*” I should have paused on “*trying to put them in it*” to explore it further; for example, how might this help pupils gain a better understanding of an artwork compared to other teaching methods?

However, when conversation “ran on”, for fear of *preventing* something interesting being said, sometimes I could not turn it back to the questions I wanted to ask. Also, I wrongly assumed that issues might be neatly “closed off” before moving on; rather, there was much to-ing and fro-ing, where something raised earlier re-surfaced (drawing in primary schools for example) or disappeared completely. In trying to frame the interview as a kind of “natural” conversation (if only in *appearance* (Wilson and Sapsford 2006)) I forgot it would then have its characteristics, where people return to an idea dropped only moments before. However, the directions of the interview were interesting (usually when I didn’t interject) and I was reasonably satisfied that the discussion developed further from the questionnaires, leading to formulating questions for a second interview with a different group about 9 months later.

The *tone* of the interview varied. At times the discussion seemed light-hearted, with laughter (“*Kids like celebrities and food*”; “*there’s more to life than pritt-stick my friend!*”) and in-jokes (“*it wasn’t like a Hundertwasser scheme of work then?*”). Towards the end of the interview in response to a student’s humorous comment “*I’ll do a political colour wheel or a colour triangle*” (a reference to the “colour wheel” used to teach pupils about primary, secondary and complementary colours) I jokingly replied “*that’s really subverting it. Did you do it in French as well?*” These apparently comfortable familiarities were in tune with Taylor’s (2011) and Kitzinger’s (2004) experiences and observations of interviews using pre-existing groups.

But there were more serious moments. T said “*can I say what makes me really angry about critical studies it really does aggravate me...it really angers me it they get nothing from it ...*” T’s frustration triggered a discussion about GCSE and A level art and design external examiners, who decides what is “good” pupils’ artwork and how teachers are influenced by the notion that certain kinds of work guarantee high examination results. T’s outburst seemed resonant of Korthagan’s (2010: 409) references to student teachers’ “feelings of frustration, anger, and bewilderment” when learning to teach which surfaced in the interview, in common with the questionnaires.

As well as methodological issues around using group interviews, especially where members of the group are already known to each other and the interviewer, there were further ethical concerns. For example however much I convinced myself I had done all I could to put the students at ease, I could not eradicate the power imbalance between us and I was, in accepting their offer to be involved, requiring them to “come up with the goods” (Dingwall 1997:58 in Fontana 2003:57) as noted in the previous chapter. King and Horrocks (2010) recommend exploring the “boundary” between the researcher role and the role in which participants are already known; by considering how issues might affect future relationships and ensuring participants know in advance the broad areas to be discussed, negative effects might be minimised. I met with the group a few days before the interview to explain that I would be following the questionnaires’ “trails”; some would be specific (for example about referencing Banksy’s work) and others broader (for example asking about their experiences of teaching critical studies).

Although I did not anticipate discussing highly personal or private issues, King and Horrocks (2010:58) suggest “any qualitative interview can raise issues that the interviewee finds upsetting”. Whilst students did not appear *upset*, strong views came to the fore and they were *not* always at ease, as noted above; “...*What really angers me... why has it got to that state?*” Although there are no easy methods for researchers to adopt to prevent participants’

stress, this can be acknowledged, with no attempt to *intentionally* create a difficult situation for them (Ryen 2011).

I was conscious of Ryen's (2011: 430) reference to Bourne Day's and Lee-Treweek's (2008:36) idea of "transaction" between interviewees and the interviewer; this does not see the former as power/less, rather "recognises participants as instrumental in having their own agendas and goals for their participation". I did not try to persuade T his "anger" was out of step with the tone of the interview; rather I indicated understanding of his and other students' views. However, I cannot know how students perceived my efforts in this regard. I hoped for interesting dynamics between participants and to draw upon individuals' agendas; yet also "to facilitate interactive discussion...sharing of understandings and views, while at the same time ensuring that the data generated" met my aims (King and Horrocks 2010:66). I was mindful of De Vaus' (2002:59) view that in wanting to get the data they need, researchers convince themselves that "any short term harm to participants is outweighed by possible long term benefits".

Taking a semi-structured approach and devising questions from curiosities

Curiosities in the questionnaire data suggested trails to inform interview questions. However, I did not want to ask a list questions like a kind of "spoken questionnaire" (Newby 2010); rather, a discussion building upon responses was aimed for. As noted, I wanted to interview a small group, rather than individual students; I hoped views in this setting would "be amplified, qualified, amended or contradicted" (King and Horrocks 2010:62). Cohen et al (2007:373) also believe compared to individual interviews, group interviews provide "the potential for discussions to develop, thus yielding a wider range of responses".

I hoped to understand the relationship between individuals' actions and choices and the different situations they encountered, in tune with Bourdieu's figuring of practice as a "hybrid activity of socially shaped strategic, but individually constituted, personal practice" (Grenfell

2012:44). This would mean knowing more of students' "capacities, tendencies, abilities to recognise and to act" (Codd 1990:139). According to Bourdieu, these dispositions are embodied in individuals *and* influenced by structures and contexts they encounter so that they "are disposed to recognise and to act in particular ways, which is also to act with meaningful intentions and therefore to *choose* what each will do" (Codd 1990 *ibid*).

In the interview I wanted participants to be able to respond to each other, to pick up (or unpick) the threads of others' views. I believed this approach would be most likely to lead to a greater understanding of students' teaching of critical studies such as their ability or opportunities to make choices and explore *why* they held certain views. This chimes with Grenfell's (2012:45-6) account of Bourdieu's break "from practical, empirical knowledge-that tacit knowledge which guides individuals to orientate their actions in certain ways-in order to discover *the underlying generating principles* of such action" (my italics).

May's definition (2011:135) of a semi-structured interview seemed to fit: it "... represents an opening up of the interview method to an understanding of how interviewees generate and deploy meaning in social life". According to Kvale (1996:124) whilst the interviewer will have themes and questions for the semi-structured interview, these might change in response to participants' "stories" or answers. I also hoped, as King and Horrocks (2010:61) propose, that the group interview would "reveal the social and cultural context of people's understanding and beliefs". However I was mindful of Newby's belief (2010) that no interview is *unstructured*; *all* interviews are "managed" experiences, not like "everyday" conversations, even if they have the look and feel of them. King and Horrocks (2010:69) also believe group interviews are contrived conversations because they are shaped by the researcher's interests and talking in a group will almost certainly influence what people say, (or do not) and how they say it. And, in common with "real" conversations, interview participants can be friendly, interested, hostile, embarrassed, or even at a loss for words (May 2011) which may or may not help the researcher to gain "interesting" data.

The interview questions broadly focused around issues arising from interpretation of the questionnaires, that is, related to finding out more about why certain artists are used in critical studies, (and notions of relevance to pupils), the purpose and/or methods of teaching critical studies; that is, students' "feel for the game" or "practical sense" (Johnson 1993:5) of the habitus associated with critical studies from their perspective. I developed questions and areas for discussion in the interview (see Appendix 2a); for example, asking why students thought Banksy and Picasso were popular artists in critical studies and if they believed artists were chosen to demonstrate particular skills or materials in artworks rather than for their meaning or context. The discussion ranged around issues such as assessment of examination work, students' mentors' use of critical studies and the ways it is taught in different schools. In responding to students' opinions, I almost became just another voice amongst theirs; however, I did not completely forget the situation-in listening again I could hear where I tried to steer students back to my interests which at times almost certainly influenced their views. For example, in response to the question about whether artists' works are chosen to teach pupils about skills or art techniques, or about their context or meaning, T said "*I don't think there's anything wrong with just focusing in on something like positive or negative shapes*". I responded "*no, it's a resource isn't it...I think that's right*", initially partially agreeing to help him feel positive about his view. However, I also made the point that "*if you only did that all the time (focus on the appearance of it) pupils are getting a kind of art lite diet...I'm not saying that happens all the time but in some places in my experience I think it does*"; T agreed "*I think it does definitely*". I wondered if I persuaded T to agree with me because he sensed what I wanted to hear.

Section Two: Questioning trails, fractures, disconcerting fragments, frames and themes

In this section, I explain approaches to analysing and interpreting the group interview data. I hoped that the trails or curiosities arising from the questionnaires would somehow become clearer paths, or stronger *themes*. Braun and Clarke (2006:78) suggest using a thematic approach “provides a flexible and useful research tool, which can potentially provide a rich and detailed, yet complex, account of data”. However, the researcher needs to look across the data, show how themes relate to each other and how they *permeate* the data. (King and Horrocks 2010:151, Braun and Clarke 2006). Morse and Field (1995:139-140 referenced in Bowen 2006:13) propose “themes are concepts *indicated* by the data rather than *concrete entities* directly described by the participants” (my italics). Bazeley (2009:7) suggests researchers sometimes use themes as labels for groups of data, neglecting integrating them “to provide a rich, deep understanding or a coordinated, explanatory model of what has been found”. In attempting to thematically “contain” all the data, there is a danger that analysis and interpretation will be superficial or disjointed with meanings of individual accounts buried, a frustration with the questionnaires. So themes needed to do more than *organize* data, rather be used to propose or explain what people’s views might *mean*, to go further than a “pleasant pathway that leads nowhere” (Bazeley 2009:9).

Braun and Clarke’s description of *doing* thematic analysis was helpful. They suggest analysis begins as soon as the researcher starts to notice patterns and “issues of potential interest in the data” (2006:86) during the interview. Braun and Clarke also believe analysis involves a recursive process *across* the data *amongst* its elements and that writing is part of the analytic process, which I recognised. Having audio-taped and transcribed the interview, I immersed myself in listening to the tape over and over whilst annotating the transcription with initial thoughts (see Appendix 2c). In writing down every detail of the discussion I could hear, I tried to tune into what King and Horrocks (2010:146) call “contextual features”; intonations, volume, laughter and pauses which help bring the text to life, for the researcher

and the reader. However it was important not to make too much or too little of these features, just to make the data more significant, or “tidy”. I did not seek neatness; rather I aimed to work with the complexities of students’ views, whilst also being conscious that I needed something more substantial than the questionnaires’ trails and curiosities.

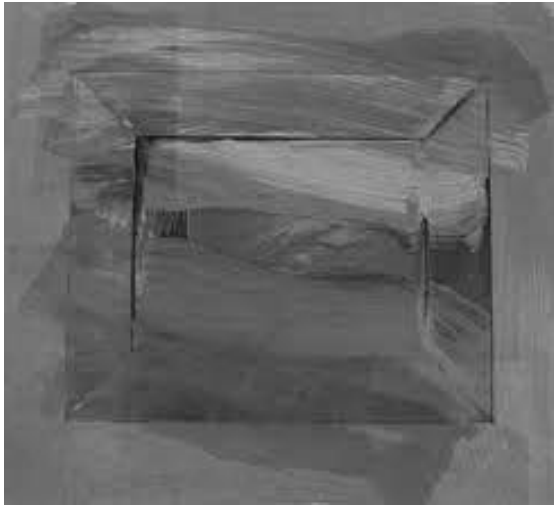
However carefully I transcribed the interview and however closely I listened, I was mindful that “language which is our window into the subjects’ world (and our world), plays tricks. It displaces the very thing it is supposed to represent, so that what is always given is a trace of other things, not the thing-lived experience itself” (Denzin 1991 in Miller and Glassner 2011:133). Denzin’s points are incredibly important. Students’ accounts were *not* the experience itself; they were coloured by the passage of time, with an awareness (conscious or otherwise) of the context of remembering-a research interview with their peers and their tutor. Also, following discussion around “critical encounters” in Chapter One experience in itself is not always significant, educative, worth hearing about, or even *experiencing* on reflection (Dewey 1938: 25 in Korthagen 2010:420).

Miller and Glassner (2011) also note that careful analysis results both in an account of the subject being investigated, in this case, critical studies teaching, “including the contexts and situations in which it emerges, *as well as* (my italics) insights into the cultural frames people use to make sense of these experiences. Combined, they offer important insights for theoretical understanding” (ibid:137). This point is equally important to Denzin’s above. I wanted to find out more about students’ teaching of critical studies in the light of some of the questionnaires’ trails but also how students *framed* or *theorised* their experiences themselves. In attempting this, I was mindful of views about the particular nature of teacher behaviour; for example, Korthagen (2010:411) references the work of Dolk (1997) and Eraut (1995) who believe “most teacher behaviour is *immediate behaviour*, i.e. behaviour occurring without reflection... grounded in unconscious and instantaneously triggered images,

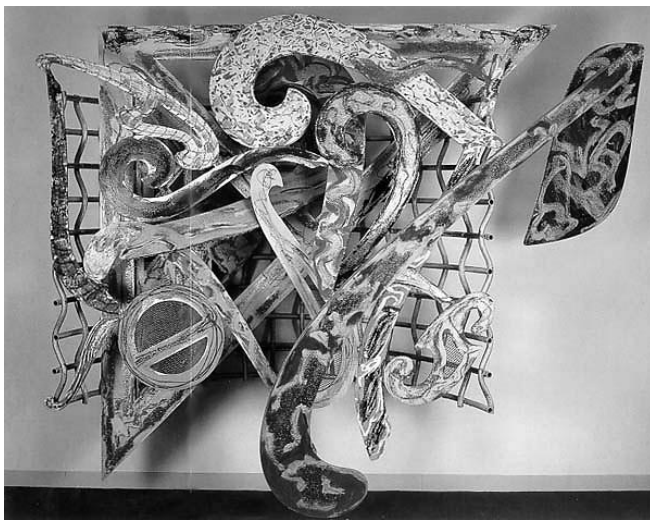
feelings, notions, values, needs or behavioural inclinations, and often on combinations of these aspects". Similarly Pajares (1992: 312) describes "*hot action*, where teachers have as many as 1000 interpersonal contacts daily and often must function on impulse and intuition rather than reflection". Because of this volume of interactions, teachers' recall is likely to be of the most unusual events, rather than the "everyday" (Eraut 2002:375). So, if teacher experiences are especially "in the moment", it was particularly important not to take students' reflections upon their experiences at face value.

Following transcription of the interview I used initial codes I felt were suggested by my continual reading and listening. Codes according to Braun and Clarke (2006:88), "identify a feature of the data...that appears interesting... and refer to the "most basic segment, or element, of the raw data or information that can be assessed in a meaningful way regarding the phenomenon""(Boyzatsis 1998:63 in Braun and Clarke *ibid*). Initial codes used included students' views about why some artists are more relevant than others to pupils, that *how* artists are used is as important as which ones and the kinds of critical studies teaching activities they had experienced and those of their mentors'. I hoped these codes would help me to identify an overarching theme or themes (see Appendix 2c for initial coding).

Braun and Clarke (2006:89) recommend a visual representation of how and where themes relate and overlap; I had used this in my interpretation of the questionnaires' data in "*Cabinets of Curiosities*". I began to consider how overlaps or frames could be represented. Frames were too neat a metaphor for the messiness of ideas, codes or themes that overlap, or join. But frames can be part of the picture (like Hodgkin's paintings) or objects can spill over edges, creating emerging layers or fragments, still touching or held together at certain points (like Stella's painted reliefs).



The Sky's the Limit (Hodgkin 2002)



Jungli Kowa (Stella, 1978)

Maclure (2013:171) in recognising the limitations of coding, urges researchers to notice “that which coding misses-movement, difference, singularity, emergence”; it was very important to notice words that “did not fit” in the interviews as I had in the questionnaires; points *just touching* others. Maclure (2013:171) calls these “fragments of “data” that refuse to settle under codes or render up decisive meanings...problematic areas such as mimicry, mockery, jokes, lies, insincerity, irrelevance, self-contradiction”. However, Fine (2002:218 in Braun and Clarke 2006:80) cautions that however much we try to account for all the interview’s voices and words, including those that don’t fit, researchers cannot avoid “carving out unacknowledged pieces of narrative evidence that we select, edit and deploy to border our

arguments”. Maclure (2013:172) suggests we can “treat these problematic phenomena as hotspots-moments of productive *disconcertion*, to use Michael Taussig’s (1993) term, that undermine the analyst’s imperial self-assurance”. Problematic “hotspots”, ill-fitting data of interest, might therefore be at the edges of the picture or frame, where themes resist easy containment or explanation.

Taking on Braun and Clarke’s suggestion of visualising ideas whilst keeping in mind notions of fragments and framing, I created an initial collage of images to express or capture some of the “hotspots” of the interview which might help me to decide upon themes. The images were suggested by students’ references (for example to Renaissance art, Pop Art, the importance of drawing and using newspaper articles on terrorism) and the questionnaire trails (for example the popularity of Banksy). My own reflections in previous chapters seemed to strike a chord with the students’ references, for example, to do with cloaking, or clothing their identities as teachers, artists or artist-teachers.



Framing hotspots (Scott 2013)

Braun and Clarke (2006:88) reference Boyatzis’ view (1998) that “themes...are where interpretive analysis of the data occurs, and in relation to which arguments about the phenomenon being examined are made”. Themes are rarely instantly “found”, but they

suggest recurrence of an idea and are distinctive from each other according to King and Horrocks (2010:149). Braun and Clarke (2006:80) similarly believe “an account of themes “emerging” or being “discovered” is passive, denying the *active* role the researcher always plays in identifying patterns/themes, selecting those which are of interest, and reporting them to the readers”. Bazeley (2009) suggests that researchers mistakenly call themes emergent, when they are nothing of the sort, since questions have been framed around the researcher’s prior knowledge of literature, or of their participants’ experience. Bazeley (2009:9) claims this framing is not necessarily problematic as long as it is acknowledged, supported in the data and the researcher remains “open to the presence of finer nuances or different emphasis in the data”.

Themes I decided upon were inevitably framed (and possibly constrained) by those trails I had followed in the questionnaires, as the interview questions were formed from them. I would also be influenced by existing literature around critical studies and by past experiences as a teacher and tutor. I recognised Braun and Clarke’s (2006:80) reference to Ely et al’s (1997:205-6) views that “...if themes “reside” anywhere, they reside in our heads from our thinking about our data and creating links as we understand them”, perhaps *pre*-framed to a degree.

Once initial themes had been decided, there was the further issue of how they could do *interpretive work*. Braun and Clarke (2006:91-92) propose that themes are reviewed and refined, possibly joined together, split up, or discarded, then re-defined; however “it is important not to get a theme to do too much, or be too diverse or too complex”. They suggest that if the “scope and content” of a theme cannot be described in one or two sentences, it may need further refinement (ibid:92). As noted above, Braun and Clarke (ibid:84) believe “the development of the themes themselves involves interpretative work, and the analysis that is produced is not just description, but is already theorized”. In order to put these “already theorised” themes to work, they must also be “anchored” to theoretical frameworks (ibid:97). However, theories may provide no more “anchoring” than people’s

words, unless they are considered in terms of the “theorist’s relation to the social world, and the objective social conditions on which it is founded” (Grenfell 2012:46). Furthermore, Grenfell (2012: 46) references Bourdieu’s warning (1990:27) that the researcher must be aware of the “limits inherent in *all* theoretical knowledge” (my italics).

My theoretical frameworks were those of Bourdieu’s ideas of habitus, field and capital, which I had begun to reference in interpretation of students’ views in the questionnaires, alongside relevant literature on critical studies and student teachers’ development. As noted, it would also be important not to take peoples words at face value. For, as Burr suggests (1995 in Clarke and Braun 2006:85) “meaning and experience are socially produced and reproduced, rather than inhering within individuals”. However, I was swayed by Bourdieu’s notion of habitus in attempting to make sense of students’ words; that meaning, experience and practices reside both inside individuals *and* are enacted and shaped by them in social and material worlds (Maton 2012:49), “social topologies consisting of a structured space of positions and position-takings”, Ferrare and Apple’s interpretation of Bourdieu’s notion of field (2012:344).

Miller and Glassner’s (2011:134) views below encapsulate the different challenges I faced in utilising codes and themes to make sense of students’ words; the need to represent, (but not fracture) and construct (without losing fragments entirely) some significant meaning from the interview:

“the language of interviewing (like all other telling) fractures the stories being told. This occurs inevitably within a storyteller’s narrative, which must be partial because it cannot be infinite in length, and all the more partial if it is not to be unbearably boring. In the qualitative interview process, the research commits further fractures as well. The coding, categorization and typologizing of stories result in telling only parts of stories, rather than presenting them in their “wholeness” (Charmaz 1995:60). Numerous levels of representation occur from the moment of “primary experience” to the reading of researchers’ textual presentation of findings, including the level of attending to the experience, telling it to the researcher, transcribing and analysing what is told, and the reading”.

Section Three: Fraying the fabric: analysis and interpretation of the interviews

In the following section I present and explain my analysis and interpretation of students' responses in the interview utilising the overarching theme of "**Identities**". This theme encompasses sub-themes of **multiple subject identities** and **artist/teacher identities**. Through these sub-themes, students' frustrations and their developing personal theories about their teaching and others' were examined.

"Identities" was decided upon after much reflection, playing around with different ways of linking or combining codes and with images in the collage above. It developed from believing that students were indicating how they were formulating views of art teachers' work in relation to their personal art practice, characterising art as a school subject and how the identity of artists, and their work might be *identified* and conceptualised as appropriate to be used in critical studies. I believed that the sub-themes as variations of the overarching theme might enable me to understand the "social worlds" and "cultural frames" of the students described by Miller and Glassner (2011) above. This understanding might in turn lead to suggestions about how critical studies teaching could function differently, and how students could be supported in their developing conception and use of critical studies.

"Identities" and its sub-themes cut across the fabric of the interview and permeated it. The metaphor of fabric seems appropriate; different threads of conversation related to identities appeared, disappeared and re-appeared, the tone and feel of the talk creating a canvas of varied texture. However, the back and forth nature of the discussion made it hard to unpick, explain or separate every thread or idea connected to notions of identity. To fray the talk too much would make it disintegrate and become nonsensical when the aim was to *make sense* of all the different parts and turns of the interview. To develop and further refine themes from the collage above, I produced another, which I believe both illustrates and illuminates my thinking on "Identities" and its associated elements.



Framing Hotspots 2 (Scott 2013)

I believed the sub-themes of **multiple subject identities and artist/teacher identities** were framed in different ways by the students which I attempted to represent in the collage above. Some of frames are incomplete, disappear or overlap, merging with other objects. The collage combines elements drawn with pencil (referencing students' views on the importance of drawing) with "found" images. Images of faces (in the bottom centre foreground and towards the top right) suggest artist/teacher identity, partially erased or masked, coming to the fore or slipping between frames.



Untitled photograph (Wilson 2013)



Untitled photograph (Tia, 2012)

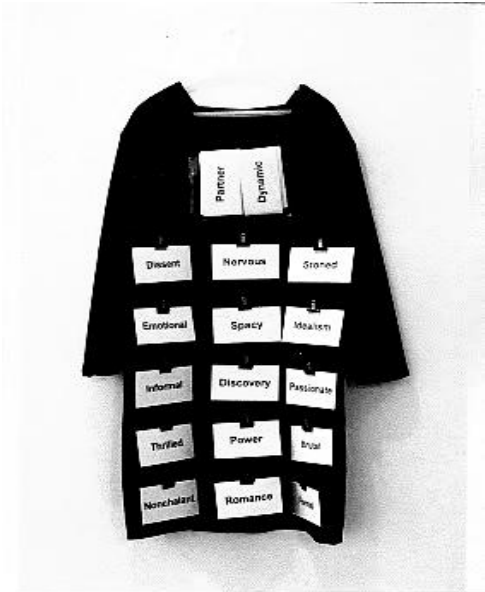
Banksy's rat is a nod to his continuing presence in the interview discussion following on from the questionnaires and the rat's "*You Lie*" might hint at many things here; for example, methodologically, the stories we tell about ourselves in groups, how we frame our actions and justify our views. The "*Please note*" by Banksy also references drawing, and his views about it, linking to students' discussions about teachers' choice of his work in critical studies to inform pupils' work because it *avoids* the technical difficulties of drawing. Banksy mystifies his own identity in relation to drawing, creating a further connection to my chosen themes.

Please Note

I am unable to comment on who may or may not be Banksy, but anyone described as being "good at drawing" doesn't sound like Banksy to me.

Please Note (Banksy ndg)

The archways in the left of the collage call to mind E's comment "*I'd love to do Renaissance art but I know nothing about it*"; the cloaked figure on the right hand edge is extracted from the painting (Fra Angelico's *Annunciation* 1430) from which the arches were drawn represents D's view of a "*cloak...that veneer of...clout or passion*" that he believed some teachers wear without really meaning it, traveling in disguise. Clothing or cloaking identity is also suggested by the inclusion of an example of Willat's "*Multiple Clothing*" (1965).



Multiple Clothing (Willats, 1965)

A tiny part of Blake's "On the Balcony" is glimpsed underneath Banksy's note, a boy's legs standing on what looks like classroom desk, taken from the larger painting, (yet appears to be collage) and references not only Manet's painting of the same name, but Blake's early interest in Pop Art and combining images from different sources, as I did.



On the Balcony (Blake 1955-7)

My *Cabinet of Curiosities* creates a backdrop for part of the collage as well as my interpretation of the interview, as its trails and curiosities were remembered. Like the *Cabinet*, "*Framing hotspots 2*" would seem to be a methodological device born out of frustration with writing as an adequate method for describing or making sense of the complexity of students' views. Turning back to my own artist identity, a visual method felt more comfortable, an attempt to represent complexity, to "show itself, to put it on display, and make it accessible to analysis" (Mitchell 1998:86 in Darts 2004:319); to show thinking about how students were grappling with their teacher/student/artist identities tied up with what these might mean for the content and methods of teaching the subject.

The themes of **multiple subject identities and artist/teacher identities** are tangled together in different ways, as well as being able to be considered separately. For example, the students discussed what art as a subject should or should not entail ("*I think you need to get them thinking*"); this connected to their conversation about "*then the minute they come to secondary school and you have to work in a different way for art*" which in turn led to reflections on the teaching students had experienced as pupils themselves and how this affected their developing teacher identities ("*if you couldn't paint you were paid no attention*").

There was an interesting further "hotspot" of identity; not quite a theme on its own perhaps, but it felt significant because it links to how art is taught and why certain artists are chosen by teachers. Students suggested Banksy might be a popular artist in critical studies teaching *because of his identity* and this thread was briefly picked up in talking about Peter Blake's works *on identity*. Alongside his artistic identity, Banksy was thought to be much-referenced because "*if you do Banksy it isn't that hard*". This turned to Pop Art being discussed as used in critical studies teaching, especially in informing pupils' work because "*it's bloody easy*" and the subject matter is intrinsically interesting to pupils as "*kids like celebrities and food*". This echoes Giroux and Simon's (1988: 15) proposal that examples of popular culture are

“occasionally explored for the incidental motivational ploy that might enhance student interest in a particular lesson or subject”. Students were both dismissive and critical of popular culture as it is referenced in Pop Art as it was thought to offer no challenge for pupils, either in a technical or contextual sense and it had been included too frequently in teaching they had seen.

Students also proposed elements of art they identified as “easy” was bound up in their idea of the artist/teacher; that art teachers sometimes choose “easy” work for pupils to make theirs (teachers’) less complex, leaving more “*head space*” for personal art practice. In contrast, students espoused the notion that art should be “challenging” or “*it’s not art otherwise*”. There were further nuances or fragments within each sub-theme, not quite words or ideas that “did not fit” but of interest because they hint at individuals’ struggles. For example, there was a sense of missing threads between students’ desires to develop their knowledge (“*I’d love to do renaissance art but I know nothing about it*” (E)) and their ability or agency to enact certain changes; “*the kids had been indoctrinated that you will do this (critical studies) for homework and they complained about it when I tried to put it into lessons and didn’t want to do it and said “this isn’t art”*” (H). H had sought a change in the habitus of a particular school, which Bourdieu indicates “can result in instability in the field position and a painful struggle to maintain a desirable place in the field” (Hardy 2012: 137). Towards the end of the interview there was a short discussion about the examination system, a new thread introduced by T’s frustrated “*can I just say what really annoys me*”. This led to questioning students about their mentors’ practices and in turn to the relationship between teacher/artist identities.

In an attempt to use Bourdieu’s ideas to thread elements of the themes together, I was influenced by Grenfell’s (2012: 224) proposal that “the main conviction behind a Bordieusian approach is not simply that in our normal operative state the world is not so much more complicated than we think, but it is more complicated than we *can think*” and that Bourdieu’s

“thinking tools” “are intended as a way of opening up that complexity in order to provide new insights”. Bourdieu’s notions of habitus, field and capital which are turned to here, helped to entangle, or *disentangle* the two sub-themes, opening them up, as suggested above to try to gain a sense of the “logic of practice” (Grenfell 2012:222) at work in students’ accounts.

I conceived students’ placements as their fields, their “*space of possibles*” (Bourdieu 1993:64). However, this led to questioning how the subject of art and its identity might be a *sub-field* within it, with its own particular habitus and capital at work (for example, preferred content and ways of teaching). Students expressed their positions in this art sub-field in the way they spoke about content and methods of teaching and how they adopted different strategies, or felt their agency or capital was limited. Their experiences in two different placement fields, also acted upon their sense of the subject sub-field, creating added complexity for their positioning or actions. For example, I recalled E who was placed in a grammar school and then a comprehensive, with extreme differences between the two. Strategies students employed in their placements varied; for example, they “fitted in” and went along with established practices, or uses of particular artists, or became frustrated with ways of doing things they considered they might like to change but did not wholly understand, such as examination systems which appeared to prize certain approaches.

In considering practices associated with art teaching and particularly critical studies, as a habitus both embodied and enacted, it was also important to account for students’ own *personal habitus*, their past identity brought to their current position and identity; what Johnson (1993 in Bourdieu 1993:5) describes as “the result of long inculcation, beginning in early childhood, which becomes a “second sense” or a second nature”, long lasting, “transposable” to and influential upon individuals’ different contexts. Artist/teacher identities in terms of students’ *capital* were also important to consider as in the interview students’ differing senses of their ability to act indicated their developing identities; “*I think I would*

definitely have situations where I would need to be presented with something to work with” (D); *“Well all my schemes were the departments themes then you fit the artists in. If I went to an exhibition and saw some work I loved I would try and fit it in or work around it but I’m not sure how I’d do that to be perfectly honest”* (K).

D and K’s comments suggest their sense of their own capital, what their status as student teachers enabled them to do, or what might be possible, but with limited knowledge of how to achieve it. Moore’s (2012:99) thinking on symbolic capital and its relationship to habitus is important here, that “social membership *in itself* ...does not automatically translate into a *habitus* that confers symbolic capital in a uniform way for all members”. And, although membership of the teaching profession, albeit as novices, “gives individuals a known and recognised identity which in turn confers economic and cultural capital” (Mahar et al 1990:14), (what Bourdieu and Passeron (1990) call “Pedagogic Authority”) members within a group possess different amounts of symbolic capital (Moore 2012). Those who have the most are individuals that adhere most closely to and show the greatest understanding of their field’s habitus. Gaining symbolic capital takes time, requires personal investment (Moore 2012: 106, Bourdieu 2006:107 in Moore *ibid*) and fluctuates in response to changes in the field (Hardy 2012:127).

However, symbolic capital might have its own curious limits in the particular situation of the student teacher even if acquired to a high degree. Davies (2000) describes student art teachers that became so adept at acting like their mentors pupils could identify no real differences between them. Paradoxically, whilst fitting in well and having a highly developed “feel for the game” endows students with power to act with all the authority of their more experienced colleagues in the eyes of pupils, this is the limit of that power; it may not give them the ability to develop their *own* teacher identity, just cloak themselves in someone else’s; getting by, but not getting *on*, and sustaining the habitus.

Multiple Subject Identities

Throughout the interview students explored various characterisations of art as a subject including critical studies. Students seemed to believe there are artists' works considered more or less challenging for pupils and teachers sometimes choose the latter to hold pupils' interest and engagement; also, that there are ways of teaching informed by perceptions about what pupils are capable of, or ought to be able to do (for example drawing) or know (*"pupils like to know too, that they have come out of a lesson and they know something they didn't before"*). The examination system was criticised for circumscribing ways of pupils' working; *"they couldn't give him full marks it was absolutely outstanding work and the skill in it was phenomenal but because he hadn't done these ridiculous baby steps he couldn't have full marks"*. Students proposed *why* these views persisted, sometimes in response to my comments or questions, but also to each other's. For example, in considering why Banksy might be an artist frequently used in critical studies; *"Banksy is contemporary and relevant, especially boys like his work. His work has appeal and humour"* (D) and *"he has a rebellious side which appeals to pupils"* (E). However, aside from a view about his personality or artistic identity, E and D also felt his work was considered "easy" for pupils to recreate; *"If you do Banksy the technique isn't that hard-it doesn't involve pupils doing a lot of drawing"* (E)....."; *"...I think some teachers find ways round asking pupils to draw because they think this will turn pupils off-this might be one reason why Banksy is popular with teachers and pupils"* (D).

Banksy's work is also frequently referenced in the media, for example, in a story about the ownership of his mural depicting a child labourer working at a sewing machine on the side of a "Poundland" shop removed from its original location in north London and sold to a private dealer (Gompertz 2013). His work might also be classed as a kind of "subvertisement" (Fuentes 2013), a hybrid of a politicised artwork and an advert. Grayson Perry (2014) comments that Banksy has "suffered" from "being too popular", suggesting he possesses a dichotomous form of cultural capital-high, in terms of his popularity and ubiquity amongst the

general populace, but also low, in terms of his credibility according to notions of “high art” of the contemporary intelligentsia. Darts (2004:314) states that teachers “are obliged to consider how their pedagogical processes attend to the complex connections between culture and politics, and ought to evaluate how effectively their courses prepare their students to engage as thoughtful and informed citizens within the cultural sphere”. The phrase “thoughtful and informed citizens” suggests those who possess the cultural capital and wherewithal to understand the various curiosities to examine in Banksy’s work; those connections between “art, culture, ideology and power” (ibid:314), with the potential to “move students beyond modes of passive spectatorship” ibid: 325). For, as Johnson (1993 in Bourdieu 1993:6) notes, Bourdieu proposes “a work of art has meaning and interest only for someone who possesses the cultural competence, that is, the code, into which it is encoded”. So, with a focus for pupils on Banksy’s works’ production, rather than their “codes” of meaning, these curiosities might remain unexplored.

Banksy’s own reflections on his work are contradictory-both flippant and serious; for example “I’d been painting rats for three years before someone said “that’s clever, it’s an anagram of art” and I had to pretend I’d known that all along” (Banksy 2006:104). But rats are also a serious social metaphor; “they exist without permission. They are hated, hunted and persecuted. They live in quiet desperation amongst the filth...if you are dirty, insignificant and unloved, then rats are the ultimate role model” (ibid:95).

Interestingly, the students were not alone in noticing young people’s interest in Banksy. Kirlew (2011:383) also found Banksy was very popular with her pupils and she had avoided referencing his work as she “was aware that his stencil-based practice had become widely used within schools with little or no thought to the socio-political ideologies behind his work...the message of his practice was being diluted somewhat”. Kirlew was proved wrong in her fears that her pupils would not be curious or knowledgeable about the issues and meanings within Banksy’s work. So, whilst teachers might choose Banksy’s work because

they want to engage pupils with work which is not technically difficult, they may be wrong to assume pupils will have no interest in its references to current issues in society.

The discussion on Banksy was shortly followed by a similar one about Pop Art, often referenced in critical studies by students' mentors and also thought to be "easy" to teach;

"E: I think it's partly to do with the subject matter...I think it's often used with food packaging and celebrities-kids like celebrities and food. It's partly to do with the imagery that is used.

D: and it's bloody easy

K: yeah in my school they're doing sweet wrappers-draw it, make a collage and just do studies of it then paint blocks of colour

D: using the old photocopier. It's elevated by the fact that Pop Art was such a huge force-and the art is easy to produce.....

E: I don't think I'd ever do Pop Art again in my lessons unless you can think of more complex in-depth ways of doing it than we've seen, it's just too easy otherwise

D: computers make it even easier because all the off-setting and posterization you can do at the click of a button"

So, Pop Art may be chosen for critical studies because it is relatively easy for pupils to produce work which *looks like* Pop Art and they relate to its "everyday" subject matter, echoing some of the definitions of artworks' relevance in the questionnaires. The tone of this part of the interview was cynical and negative; pupils "doing" Pop art because it was thought to involve a series of technically unchallenging processes-yet students did not know how "*you can think of more complex in-depth ways of doing it*" (D).

Teaching pupils to "work in the style of" Pop Art recalled some of the comments from the questionnaires for example, "*pupils being too influenced; pupils copying*" (Student 10) and

artworks *“influencing the pupils too much. Resulting in them producing similar work”* (Student 11). There are as noted in earlier chapters, varying views about the value of pastiche or copying as a method of teaching pupils about artists (for example Hughes 1989). The process criticised by the students was concerned with mimicking Pop Art’s style rather than understanding its meanings, reducing it to a kind of boiled down, de-contextualised “school” version of Pop Art.

Later the students returned to pastiche and copying with a slightly different slant, discussing *“the way that with GCSE and A level (pupils) choose an artist and they copy a piece of artwork like a copy of a painting”* (T). This was one of the points in the interview where discussion became heated. T was “angered” by this practice although K proposed it *“can show a bit of skill like different ways of painting...it’s just a quick way to learn that skill then they can take it into their own work”*, echoing Radford’s view (2000). In disagreement T retorted *“I don’t think a pupil of that age can know what you’re asking them to learn from doing that, they’re just learning a copying skill”*.

Moving from work students thought pupils find easy to replicate, they began to discuss activities pupils might find more difficult, but were very important, for example drawing.

“Some of them can barely and not particularly SEN (special educational needs) can barely hold a pencil. They were like “I don’t get what to do with it” and they just did outlines. They had no idea about tone and perspective. I know you’re meant to teach them but it hasn’t even entered their mind whatsoever” (E).

In this part of the interview, it seemed as if students were grouping pupils homogenously, that they should all have reached the same level of skill in drawing. This brought to mind Bourdieu’s view that schools are “structured to favour those who already possess cultural capital” with teachers’ habitus built upon the notion that all pupils have the same access to cultural experiences and knowledge (Harker 1990: 87). The students’ collective view that

pupils fell short of expected skills was blamed on primary school teachers; “so when you teach them in year 7 you’re having to undo the bad work that’s been done already. I’ve come across it a lot” (T). Views such as “in a lot art is just fun”, “there’s a whole culture of we’ve got the afternoon off and we’re doing art and that’s the way it is) chime with Gibson’s (2003) research with his own student teachers; ““It’s just cut and paste isn’t it?”, “It’s a good way to fill a Friday afternoon!”” (Gibson 2003: 112).

Drawing was returned to later; a “disconcertion” and a reflexive moment on the students’ part, which threw a somewhat different light on pupils’ drawing skills compared to earlier comments above. D and T explored why some teachers teach art with “not much clout or passion” (D) although they are “really creative” (T) in their own art practice. D explained this apparent contradiction as “maybe it was the way he was taught art....we’re all conditioned in a certain way to what I’m witnessing and doing myself now. Then it was if you couldn’t draw you were paid no attention...”. K concurred “that was the same for me, if you didn’t have drawing skills then you weren’t good at art”; D concluded “so there’s certain conditioning in that and some people going into teaching might not be able to shake that off even if you are a creative and passionate entity”. The “certain conditioning” brings to mind Korthagen’s (2010:409) reference to Wubbels (1992) that student teachers’ “prior knowledge plays a powerful role in their learning” and they are highly influenced in their development as a teacher by their own experiences of schooling as a pupil (Lortie 1975 in Korthagen *ibid*).

Feeling some younger secondary pupils were lacking in certain skills and critical of copying or pastiche as teaching approaches, with “easy” content, students believed art should challenge pupils, again echoing the questionnaire responses;

“I think you need to get them thinking it’s not teaching them art otherwise... (E)

Exactly that’s possibly a definition of art that you’re presenting them with an artwork so you can have that discussion about what is an artwork... (D)

However, in the interview the further point was made that *“I think it’s good to do something challenging and risk taking in art it’s a really good way to give the subject importance....”*;

T implying that if art is challenging it will have status amongst other school subjects, also picked up later by E:

“I think it’s important to recognise it’s an academic subject. I think that there are so many misconceptions that you have to overcome. Lots of teachers in other subjects think that it’s just painting and there you go...I think it’s really important to get kids thinking it’s an academic subject and also on a more personal level for them it will help to enjoy galleries and let them feel they have some knowledge to access galleries....”

E’s comments chimed with the “ideal world” explored in the questionnaire which I had interpreted might mean all pupils should have access to art galleries and be prepared to become “consumers” of art as much as practitioners (for example Perry 1993). Similarly Codd (1990:144) explains Bourdieu’s view of art education as enabling pupils to “perform operations of deciphering”, to develop understanding of the “conventional norms governing the relation to the work of art in a certain historical and social situation” (Bourdieu 1984:323 in Codd *ibid*).

The students’ views of challenge for pupils also bring to mind Britzman’s (1998:1) proposal of difficulty or discomfort sometimes associated with learning, an “interference” as “it demands of students and teachers that each come to something, make more of themselves” (*ibid* 1998:10). That demands are made on *both* teachers and pupils by education chimes with students’ comments not only about what pupils should be able to do, but also with their desires to develop themselves as teachers: *“getting them to look at the quality of the paint or actually understand not everyone does painting this big or why the lights are turned down...and get them to suck some of it in...”*(D).

That teachers expend efforts to keep pupils interested and active no matter what, also resonate with Britzman’s exploration of James’ (1983 in Britzman 2007) view that teachers try to judge what pupils are like “...while attempting to interest her or his attention”

(Britzman 2007:5). James (1983: 41-42 in Britzman 2007: 5-6) calls this a “soft pedagogy”, a “philosophy of tenderness...“interest” must assiduously be awakened in everything, difficulties must be smoothed away”.

Whilst students thought it important for art to be “challenging” they also recounted situations when other challenges got in the way, perhaps when “soft pedagogies” were adopted. For example, when asked if they thought teachers focused on the appearance of works rather than their meanings there was a range of views. D’s proposal that “*you could do Guernica without going down the civil war route because it is such a fascinating looking melange of shapes and light and all that*” had the ring of a slightly desperate attempt to justify a “soft” pedagogical approach; it seemed he thought he would be much more likely to “awake interest” by talking about the “look” of Picasso’s *Guernica*. Whilst he acknowledged “*obviously you could spend a lot longer talking about what it’s about*”, T felt this unlikely to occur in reality because “*it’s just too complicated*” and “*they’ve never looked at ideas before*” (K). The sense of not discussing ideas because it was too much of a struggle with some pupils was echoed by E. She agreed that “*sometimes you can’t even go there. It’s enough to get them in the room, be quiet and it’s what you can expect from them. It might be the bottom 50% of the class you need to concentrate on those with the lowest ability because if they’re not working no one is*”. E’s views suggest it was *because* some pupils were thought to be of the “lowest ability” that the lesson was a kind of crowd control. The tone of “*What you can expect from them*” suggested a low expectation of what some pupils might be able to learn or do, aside from “*doing something*” and keeping quiet.

The “*something*” was not talking about ideas in artworks as “*you can’t have those discussions; I found a massive change between 2 schools. In my second school I couldn’t start to discuss the concepts or anything like that -all my questioning went out the window.....*”. Pupils were considered not to be able to exchange ideas, or answer questions, but merely *do*; quite what was not clear. It is not surprising that students’ accounts of their experiences included their frustrations with classroom “control” which inhibited their critical

studies teaching. Eraut (2002:377) notes that novice teachers fixate on establishing their teacher identity as someone in control of pupil behaviour *first*. However, he proposes that this development might “be at the expense of another aspect of practice...the facilitation of learning”. Eraut (ibid:377-378) suggests later on in teachers’ development “learning strategies have to be accommodated within pre-existing practices for classroom control”; if the former do not fit with the latter, they are rejected. Perhaps for a novice teacher, unsettling successful methods of control for the sake of more interesting subject teaching feels too disconcerting a position to take in the classroom “field”. This important notion made me question the basis of university-based behaviour management sessions early on in the course which might reinforce that “control” has to be resolved *before* subject teaching can begin, rather than looking at how the two interrelate. Furthermore my own and colleagues’ observations of students’ early teaching also tended to focus on their “command” of the classroom, ability to keep pupils’ attention and their organisational skills, rather than their teaching content and methods, perhaps reinforcing the unhelpful view that the two elements are disconnected.

In E’s “grammar school” placement the pupils did *“quite detailed studies but um also private schools offer History of Art “A” level and GCSE and do focus on pre-20th century and there’s a wider variety because they think the kids can handle it”*. F gently challenged *“I don’t know if it’s a bit patronising to pupils for that not to happen in all schools, including comprehensives”* suggesting there are variations in how critical studies is taught in different kinds of schools, and in its content because of perceptions of what pupils *“can handle”* and students did not necessarily feel comfortable about this.

Whilst *“it’s just too complicated”* T also explained that *“I think it’s good to do something challenging and risk taking in art is a really good way to give the subject importance...”*. D said *“you’ve got to have some information, that context you know”* or *“everything becomes*

decorative". T described how he approached a project with Muslim pupils based on newspaper articles about terrorism and negative representations of Islam; "...None of them questioned it-is this art and it was a really serious important lesson and opened up the way you can move your ideas into your artwork" so that pupils know "it's not just painting and drawing". T's approach seemed a departure from other students'; he had drawn upon a visual resource which was not art-based, but nonetheless was an important reference point in everyday life and visual culture in tune with Mirzoeff's (1999 in Darts 2004:315) proposal that "human culture is more visual and visualised than ever before, and visual culture is not just a part of our everyday lives, it *is* our everyday lives". Similarly Duncum (1999, 2002 in Darts 2004:315) suggests daily aesthetic, visual encounters "are an important location where many of our attitudes, knowledge and beliefs are shaped...often without our conscious knowing". Apart from T's example, that daily visual interactions might make their mark upon us, seemed something untapped by students; what Bourdieu (2001) calls "*doxa*", something so taken for granted it lies "beyond any notion of enquiry" (Deer 2012:115) and "which presents and imposes itself as a universal point of view" (Bourdieu 2001:57).

Students believed art as a subject should be characterised or identified as challenging pupils either in terms of "*getting them thinking*" or enabling them to enjoy, understand and engage with a range of artworks. Students were also keen to teach pupils about artists they were "*most enthusiastic about*" themselves. The reality they encountered (either from observing more experienced teachers or in their own experience) was sometimes different. For some, challenges were either avoided; for example by teaching critical studies using artists and artworks thought to be "easy" to mimic and drawing on content thought to be straightforwardly understood by pupils or with its meanings "smoothed over". Students, like T, tried to challenge pupils, sometimes successfully, but in certain conditions, for example, in a selective school, where pupils appeared to be better equipped or more willing to participate in discussions about artworks. At other times students had more difficulty, for example when working against established practices of teaching critical studies; "*When I tried not to do it*

homework based, you're fighting against the system and I got told not to do that...that I was using up valuable time or even if I tried to slip it in (critical studies) it was really hard. The kids had been indoctrinated that "you will do this for homework" and they complained about it and didn't want to do it" (H).

Britzman (1991) and McNeil (1986) have both written about the “deals” student (and experienced) teachers make to maintain order in the classroom by simplifying content into “straight facts” to make it “easier” and the demoralising effects for the teacher and the pupils; this kind of approach is described as “defensive teaching and learning, the activity of covering the material is literally realized; meaning is veiled for the sake of an appearance of progress...when this occurs, students and teachers give up their ability to author learning...-if you go easy on me, I'll go easy on you” (Britzman *ibid*:45-6). Ironically, the choice of making content “easier” in order to exert control may be completely counter-productive as pupils mis-behave through boredom and recognition of the situation for what it is-“going through the motions”. This chimes with students’ views about their mentors’ use of critical studies; “*mine was awful in my first placement...they didn't have to think about the work just facts about the artist and that was it" (K)* and “*the kids had been indoctrinated that you will do this for homework and they complained about it when I tried to put it into lessons and didn't want to do it and said this isn't art" (H)*. However, some students had mentors whose approaches “*really got them enthused and learning so much stuff and contextualising properly" (D)* and where “*pupils learn about the context and why they're studying it and how it relates to their work" (E)* echoing some of the comments in the questionnaire about relevance of works’ meaning and the link to pupils’ own artwork. Students’ aims here also echo those of Duncum’s (2001:31) referenced by Darts (2004:316) that art “education must be...concerned with “the teasing out of what lies behind imagery-the material conditions of their production, distribution and use””.

Artist-teacher identity

Students' views about their identities as beginning teachers as well as artists came to the fore at different points in the interview. For example, when asked about their mentors' use of critical studies, the discussion turned to links between art teacher and artist. T questioned *"what I don't understand is why critical studies is taught in such a rigid way sometimes-we're all supposed to be creative who are these people that got into the job and why has it got to that state?"* T could not understand why his mentor *"was really creative, an artist doing his work and had a studio and worked there at least one full night a week"* and yet *"he taught it in a really rigid way and I can't get that round my head. Why wouldn't you teach it in the way you use it in your own work? Why detach from that?"* Other students believed this was because of teachers lacking *"personal time"* (K), wanting *"a cut off when they're not at work"*, or *"maybe it was the way he was taught art"* (D), as discussed above. D proposed *"there's got to be a lot of teachers out there who aren't artists and not doing their own art and teaching gives them that cloak, that veneer of ...but behind it there's not much clout or passion"*. He seemed to suggest that teachers who were not practising artists could nonetheless assume that role *because* they were teaching art. D's reference to a *"cloak"* of artistic identity called to mind the notion of teacher identity as a skin, a protective layer to disguise one's true identity/identities explored (Gaudelli and Ousley 2009) in Chapter Three. According to D, non-artist teachers had no real *"clout or passion"*, under their teacher *"cloak"* or no perhaps *credibility* if their *"artistic credentials"* were questionable. That artistic identity should not be detached, or separated from teacher identity for the students was perhaps not surprising. Most had recently graduated and drew on their own art practice; *"I concentrated on 20th century and contemporary artists because that was what my degree focused on"* (E) and *"If you choose those artists in relation to your degree then you find ways to pull them in"* (F). E proposed that *"I think there's art teachers hopefully not too many though who teach art because they can't make a living from their own work and aren't actually that concerned about education but want to do a job that's related to their passion and with someone like*

that it's not a priority for them"; being a committed artist did not necessarily mean an individual would give energy to their teaching too.

However, whilst students seemed to believe that an artist who is a teacher should bring the creativity and passion they had for their own work into their teaching, they sometimes spoke less confidently about their own teacher identity, suggesting it was still being tried on for the right "fit". For example "*I do get a lot of ideas from discovering new artists...I really want to do something with that but it might not fit with what the department wants and you don't know how much leeway you'll have as a new teacher*" yet "*I quite like being given a title because there are so many artists and being given a title narrows it down and you can actually work on the concepts*" (F). Similarly, K suggested "*all my schemes were the department's themes then you fit the artists in. If I went to an exhibition and saw some work I loved I would try and fit it in or work around it but I'm not sure how I'd do that to be perfectly honest*".

Comments such "*I don't think I'd feel confident arguing with an examiner if my colleagues didn't*" (E) and "*I don't have a clue who decides, how do they (external examiners) who are they...who influences their ideas?*" (T) also indicate students' areas of inexperience and uncertainty in their identity development.

As noted above, I considered students presented their views of the field of art from their own positions within it; in this, I had in mind Bourdieu's definition of field as a social context where "relations of interaction" and "structural relations" are distinct, but act upon each other (Bourdieu 1993:46). However, in helping to open up these strategies, or position takings, Bourdieu proposes that "the relationship between positions and position-takings is mediated by the *d*ispositions of the agents" (Bourdieu 1993:62 my italics). Taking a step back, I saw students possessing a series of complex, unresolved and sometimes contradictory dispositions; inclinations which did not weave together neatly in their multiple identities. As

noted, students were disposed to see art teachers as needing to be practitioners too and that taking one role seriously involved the other, although they were both pragmatic about and critical of others who did not feel the same. They also wanted art as a subject to be disposed to challenge and to be *“putting them (pupils) in the place it was made”*; yet they fixated on teaching particular kinds of drawing to younger secondary pupils; *“your priority becomes to fix that before you can do anything else”*.

Students were also disposed to be dismissive of certain artworks being used in critical studies, and ways of using them, for example, requiring pupils to produce work which looked like Pop Art but involved no real challenge. Their dispositions moved between avoidance (*“you just can’t go there”*), frustration (*“all my questioning went out the window”*), desire to create challenge and interest for the pupils (*“will help (them) to enjoy galleries and let them feel they have some knowledge to access galleries”*) and towards positive feelings about their teaching; *“it’s more enjoyable to teach (about artists’ work) because I like to know about stuff”*. They were also disposed to fit in, taking on schemes of work not their own, sometimes trying different approaches to their mentors. These varying dispositions might be seen as individual pedagogic *struggles*. Importantly, Giroux and Simon (1988:17) propose that teachers must cast their own struggles, values and commitments in the light of those of they teach:

“testing the ways we produce meaning and represent ourselves, our relations to others, and our relationship to the environment. In doing so we consider what it is we have become, and what it is we no longer want to be. We also enable ourselves to recognize, and struggle for, possibilities not yet realized”.

In discussing their multiple identities, students seemed to be moving towards the pedagogical obligations Giroux and Simon propose without necessarily framing them with their words; they had ideas about the artist/teachers they wanted to be but without necessarily knowing how these could be achieved.

Conclusion

In this final section of the chapter, I attempt to do three things. Firstly, to look back to the trails of the questionnaires to see how they were followed, lost, or re-directed in the light of the themes used to interpret the students' interview responses. Secondly, I summarise ideas that followed from the use of an overarching theme and its sub themes, as threads pulled through Bourdieu's ideas of habitus, field and capital. Thirdly, I look towards the next chapter, a subsequent interview with different students.

In finding my way back to the trails and curiosities from the questionnaires, there are several points to make. To begin, the "Usual Suspects" (Swift 1993), dead, white, European male painters, were still present but perhaps they were fading into the background, like my *Cabinet of Curiosities* in *Framing Hotspots 2*. For students, they seemed to be points of reference to return to, if nothing else could be easily thought of and because of familiarity with them (*"if I hadn't got an exhibition coming up I'd probably end up bringing up a lot Picasso and Van Gogh and I'll fall into that trap sometimes and tow the line with them..."* (D)) or they were prescribed by students' mentors (*"I used Picasso in my teaching because I was told to"* (T); *"I was told I had to do Pop Art"* (H)). H proposed *"just because we know about artists like Picasso it doesn't mean the pupils will know them well or will be familiar with them"* suggesting the usual suspects might only be seen as such for teachers; yet H later stated *"the pupils said "oh we did that (Pop Art) in year 7" and "I think even the pupils can get bored with the old favourites..."*. There was still a sense that some artworks and artists are referenced again and again by teachers; this may be what made the students critical of Pop Art for example, whilst they appeared to be able to justify Banksy's use in critical studies more positively.

As in the questionnaires, students described using contemporary artists and drawing on artists whose work they were familiar with from their degree study, very recent for all students interviewed. Also in common with the questionnaires was a notable absence of reference to contemporary or past artists, artworks or artefacts from non-Western European

countries. It was briefly noted by E *“I know that there are projects where artists from other cultures are used”* and F *“it’s really patronising the way some cultures’ art work is presented like African art-where? Which country? When?”* But my own little anecdote, *“when I started teaching there was a big push for “multi-cultural” teaching....”* led to no further discussion or responses to F’s questions.

Students’ perceptions of relevance of artworks to pupils were significant curiosities in the questionnaires. D said early on *“I suppose seeing them in context is more understandable because we are linked much more closely to the 20th century than the 14th century”* and Pop Art and Banksy were thought to be used often in critical studies because the content of works is interesting to pupils. Students also thought (although they saw the challenges of this) critical studies teaching is *“about putting them in the place in which the paintings were made”* (E). However, not much *more* about relevance was learned following from the questionnaires. Students saw value in enabling pupils to “decipher” works of art in more complicated ways than copying their style, but found this very challenging at times.

I had also wanted to follow up accounts of critical studies teaching which had indicated some students had a good deal of freedom, whilst others had very little; as in the questionnaire, some students’ critical studies teaching involved discussing artworks, using pastiche and practical work. In the interview, there was more sense of students trying things out than in the questionnaire (for example D’s project based on Percy Kelly, an artist local to the school) and of their speculating how they might do things. E wondered *“I don’t know how I’d do it but starting off with an artist using concepts rather than so it’s not a painting in the style of, that’s how I’d do it”* and D proposed *“in a similar way GCSE students are given a title, you think, I could do this or that and they pick up the enthusiasm”*. D also suggested *“you could show a Stubbs horse and talk about Toulouse-Lautrec and some Tracey Emin drawings so I think you can find relevance that way”* linking artists across time who had used drawing in differing ways. Like the *“ideal world”* of a student in the questionnaires, gallery visits where pupils

could experience artworks first hand were “*essential*” but sometimes “*really stressful...and to get them to suck some of it in is an impossible task*” (D), providing further insights from the questionnaire of experiences of taking pupils to galleries, rather than imagined or idealised ones.

Students seemed to have a clear sense that “*you have to work in a different way*” (K) with young secondary pupils because their primary teaching was lacking, “*about making things look nice*” (T) so students’ “*priority becomes to fix that before you can do anything else*” (E). “Fixing” seemed to mean teaching pupils traditional representational drawing skills of perspective, tone and shading, but it was unclear how this might relate to critical studies teaching.

Students also described different ways they discussed artworks with pupils for example “*getting them to ask questions, getting them to be inquisitive*” (K) or asking pupils “*to come up and stand in front of the painting they’d never seen before and talk about it as if it was their own painting and they loved it*”. When asked what they thought of the example a student had given in the questionnaire of teaching pupils about Matisse cut outs by asking them to work directly from an object, rather than copying a Matisse work, they agreed “*I think actually doing something rather than talking about it could be good*” (K) and “*there’s got to be other ways of doing it*” (than just talking) (D). So, questions remained about what constitutes critical studies teaching (is it talking, making, or copying?), its purpose and what makes it “good”.

Students viewed some mentors’ critical studies teaching negatively, as “*just facts about the artist and that’s it*” (K); “*some people did it really badly in as much as they didn’t really inspire me or give much enthusiasm to the kids*” (D); “*I’ve seen it done badly-they look at an artist then do something completely unrelated*” (E). But, there was also practice perceived much more positively; “*She got them really enthused and learning so much and contextualising*

properly" (D) and "*pupils learn about the context and why they're studying it*" (E). This led to the questions raised by T about why teachers who are creative in their own art practice are not so in their teaching. Students considered their own artist/teacher identities as inextricable to a large degree and some could not understand why others did not share this view.

Having put the students' words to work in terms of the two sub-themes and in using Bourdieu's thinking tools, there were several curiosities to think on further. As discussed above, students' varying placement experiences, their sense of their own identities as artists/teachers and their beliefs about the subject made me consider their positions and dispositions in their placement contexts. Where people find themselves and how they see their ability to act in certain ways are complex and entwined. A (methodological) thought having interpreted this first interview was that although students were disposed to be critical of much of the content and teaching practices they observed in schools, I have no idea whether their views were conjured up for the interview. Students did seem sincere, but I wondered how their views played out in *practice* within the field. Had they discussed them with their mentors or other art teachers? Or were they showing the critical disposition they thought their tutor wanted to see, having hidden it from their mentors beneath their teacher "cloak"?

A further curiosity is that of student teachers' symbolic capital in relation to their agency. Putting aside that placement contexts vary, it would seem student teachers possess symbolic capital, or pedagogic authority over pupils, as long as they act in a similar way to their more experienced colleagues, in tune with the existing habitus. This is where things get tangled up in Bourdieu's terms. I returned again to teacher identity as "skin" and how this folded into Bourdieu's view that "having a feel for the game is having the game under the skin; it is to master in a practical way the future of the game...the good player...has the immanent tendencies of the game in her body...she embodies the game" (1998:81). Bourdieu sees that those who succeed in a field are those who know how to navigate its

habitus so well that it becomes second nature; however, this did not sit well with student teachers who wanted to change the established ways of going on. As discussed, some students *did* go along with their mentors' projects and methods because they had to, could see no way of doing otherwise, or wanted to, because they were "comfortable" with approaches. But some did not—they desired to be different—for example, to be both artists and teachers and to help pupils know more of artworks than their means of production. They struggled between understanding the challenges and frustrations of their desires and wanting to "just get through it". So, if a student teacher wants to develop *their own kind of* teacher identity their symbolic capital may take them only as far as their mentor has been with their own teaching; to go further, much riskier strategies are needed which may jeopardise student teachers' ability to pass their course.

To turn back to differences between schools, students recounted varied expectations or assumptions of pupils and this affected how and what they were taught; where content which had the potential to confront the realities of pupils' backgrounds and issues they might be interested in, was not used for that purpose but for its perceived "ease" (and ease might be for teachers *or* pupils). Students hinted at their discomfort with this, but it was left as a hanging thread; "*I don't know if it isn't a bit unfair that all pupils can't do*" more challenging work such as discussing concepts and meaning in artworks. According to Grenfell (2012:222) Bourdieu suggests capital "defines what is and is not thinkable and what is do-able". Whilst students wanted pupils to see art as challenging and "academic" and to be able to enjoy and understand artworks beyond surface or material aspects, they themselves fixated on the latter at times yet were also critical of teachers who did the same. In this, they were giving the message to pupils that what is "thinkable" and "do-able" was the "easy" approach because sometimes it felt too difficult to do anything else. In this sense, students were contributing to the continuation of the habitus of critical studies as leading to pupils' superficial understanding of artworks inherent in some teaching, for example that described by Addison and Burgess (2007) and Hughes (1989, 1993).

Finally, there were similar, further themes to follow in a subsequent interview. Content of critical studies continued to be an enigma and curiosity. As noted “The Usual Suspects” receded, with the exception of Pop Art, seen by the students as much-used and perceived as having easily interpreted subject-matter and techniques for pupils to mimic. Banksy was discussed probably more than any other artist, becoming a relatively new/old favourite, for similar reasons as Pop Art. The notion of “easy” content or artworks would be an area to consider next. There were also some curious contradictions, or limitations in students’ views about the uses of popular culture, seen in Banksy’s works and those of various Pop Artists. Giroux and Simon (ibid) propose that critical pedagogy “takes into consideration how the symbolic and material transactions of the everyday provide the basis for rethinking how people give meaning and ethical substance to their experiences and voices”. It seemed to me that the students had seen a little of the potential in Pop Art or Banksy’s work (they thought it might be relevant to pupils, or of interest to them), yet did not know how these works might be used in critical studies teaching with any depth, meaning or “cultural significance” (Giroux and Simon ibid). This made me question again the role university-based sessions play in what students’ attention is drawn to, or not; perhaps notions of critical pedagogy, such as there being no “innocent” content in teaching (Giroux and Simon 1988:12) had not been raised in either university or placement. Importantly, students had no real sense of the “*critical*” in critical studies. I also reflected on how Bourdieu’s ideas link to critical pedagogy. For example, the habitus of teaching practices associated with critical studies “specifies a particular version of what knowledge is of most worth...what it means to know something and how we might construct versions of ourselves” (Giroux and Simon 1998:12). Thinking of the relation between knowledge and a sense of self seemed to have relevance to both pupils and students. For pupils, I wondered how those described by E felt about themselves when their (student) teacher kept them quiet and occupied, but not with anything challenging. Students could see the limitations of some of the teaching methods they and their mentors used and articulated views about their own sense of limited

knowledge (content and certain aspects of teaching) yet were sure of their identities as artists. Giroux and Simon's proposal that education helps pupils "to understand why things are as they are and how they got to be that way" (ibid:13) was perhaps what students aimed for, but did not know how to achieve. The content and methods of teaching critical studies were still to be explored further, both students' and their mentors' alongside students' identities and agency, wrapped up in their sense of "the rules of the game", where their own histories and habitus encountered that of the schools'.

Methodologically, using the interview to collect data felt more fruitful than the questionnaires, in gaining more detailed students' views. However, taking a step back, I reiterate an earlier view that using a semi-structured approach, where questions lead to multiple, unpredictable twists and dead ends, rather than neat and even paths, can play out for the researcher advantageously or otherwise. Positively, the turns (and tones) of the discussion were interesting and unexpected. Negatively, it was hard to remember to pin down students' words and at the end, there were still unasked questions, hanging threads, less travelled trails; then the time to turn back had passed.

Chapter Seven: The Second Interview: Listening Visually

Introduction

In this chapter I explain undertaking further data collection using a second semi-structured small group interview with secondary PGCE art and design students. I discuss my continued reflexive approach to interpreting students' responses using themes and "plugging in" to Bourdieu's key concepts of field, habitus and capital.

The chapter has three main sections. *Following identities* examines methodological concerns around the use of small group, semi-structured interviews, the make-up of the group, associated ethical issues, and how interview questions were chosen building on the previous chapter. *A place to hold thoughts; listening visually* discusses the use of collage as an exploratory method of interpreting the interview data to create a complex narrative of students' views, informing a thematic approach. *Hunter-Gatherers in becoming* is suggested as the overarching theme of the data, following the sub-themes of subject and teacher identities examined in the previous chapter. Importantly, I discuss how students seemed different to those in the first interview; for example more disposed to resist certain aspects of critical studies practices they encountered, acting with more criticality.

Section One: *Following identities*

The first interview enabled an understanding of various issues in student teachers' use of critical studies from their perspectives. For example, they referenced artists familiar to them from their recent degree studies, as well as those prescribed by their mentors. Some students drew inspiration from experienced teachers' abilities to enthuse and engage pupils; others were critical of superficial, repetitive, lack lustre critical studies teaching, especially by individuals perceived to be very creative art practitioners. In this last point, students were conscious of the intersections of their teacher/artist identities, puzzled by those who did not seem to give equal passion and commitment to both. So, students' sense of their own identity was utilised as a theme with which to consider the interview data, wrapped up in

their views of the possible identities of art and design as a secondary school subject. Students thought art should be identified with presenting “challenges” to pupils to enable them to be knowledgeable about artworks and to be perceived by teachers of other subjects as of value; yet they recounted artworks chosen because they were “*bloody easy*” to copy, mimic, or interpret such as some examples of Pop Art. Students recalled their individual challenges, for example wanting pupils to write about artists, rather than make practical work and having insufficient time to hold discussions. The marking and moderation processes for GCSE and A level work were discussed as exerting a powerful influence on teachers’ and pupils’ attitudes about critical studies practices which students did not fully understand.

But questions about students’ teaching of critical studies remained, as well as how their dispositions and ability to act in different placements came to the fore, alongside their individual identities and views of the purpose of art and design. I planned a second interview with another group of students about 9 months later, in order to seek out further spaces where different practices might be possible. The questions asked (and areas for discussion) were framed by the themes of self-identities and subject identities of the first interview to some degree. For example, students were asked if they recognised the habitus of critical studies’ content and practices I felt participants in the first interview described; referencing a mixture of contemporary and past artists, using pastiche and copying and teaching to develop pupils’ skills of appreciation, or to influence their own work. At times, students expressed similar thoughts to those in the first interview; for example A said “*I have a massive problem with the art that’s seen in school. In art, kids expect just to be painting and drawing...*” echoing E’s comment from the earlier interview that “*Lots of teachers in other subjects think that it’s just painting and there you go...I think it’s really important to get kids thinking it’s an academic subject*”. On artists referenced, B echoed students’ views in the questionnaire and first interview that “*you try to incorporate contemporary artists but the others are still there...they are there as well*”.

In referencing themes similar to those of the first interview, I worried that I was pre-framing what students might say, creating an opportunity to repeat the discussion but with different people. I hoped the second group would help develop themes further, suggesting other trails. As with the first interview, I continued to believe no interviews are *unstructured*; it is more a case of the *degree* of structure. (Jones 2004:258).

I questioned students about the kinds of artists and approaches they and their mentors used in their critical studies teaching. At times I “jumped into” their sentences and at others I gave a lengthy scenario of critical studies teaching and asked if students recognised it; sometimes I was quieter, more comfortable with the conversation “running on” than in the first interview. I reflected that “the impetus to *always* be the speaker and to speak in all situations must be seen for what it is: a desire for mastery and domination” (Alcoff 2009:129). Bourdieu (1999:614) proposes that interviewers must show an “attentiveness” towards participants, which requires more than our efforts in “everyday” conversation. However, keeping quiet has its own effects. I was mindful of Jackson and Mazzei’s (2009:2) that researchers “are always shaping those “exact words” through the unequal power relationships present by our own exploitative research agendas and timelines”, whether they speak or remain silent.

Following this point, my relationship with the students and the attendant ethical issues were complex. In between the two interviews I had left the university where I started the study; the students were not known to me prior to the interview, although I was familiar with their PGCE course. I requested my former colleague ask the current students if a small number would be willing to participate; I provided information about the interview’s purpose and possible areas for discussion. Four students agreed to be involved (three females and one male aged between 23 and 30) and I contacted them by email a few weeks beforehand to give more detail. Mindful of Rubin and Rubin’s (1995: 93) belief that researchers “incur serious ethical obligations to” participants, I assured students that their words would be anonymised and they could withdraw at any point. I allocated them a letter to distinguish them from each other and to anonymise them (A, B, C, D).

Students were part way into their second school placement. As with the first interview, it was important to acknowledge in common with conventional conversations, semi-structured interviews “demand a fairly instant response from people” (Bowes-Catton, Barker and Richards 2011: 266) possibly causing them discomfort. I did not intentionally set out to harm students; however, this does not mean I can be sure that I caused no harm at all. Bourdieu (1999:608) notes the importance of researchers attempting to “know the effects one may unwittingly produce by that kind of always slightly arbitrary *intrusion* inherent in social exchange” such as an interview.

Students did not appear uncomfortable, although they expressed frustrations and fears so were not completely unaffected by their involvement. For example, on encouraging pupils to “*just...get on with*” interpreting artworks rather than accepting a “correct” or single meaning from the teacher (D), C shared that “*....I just let them talk...it’s horrible at first, but I know you can get them to use multiple discourses*”. Rubin and Rubin (1995: 97) note that researchers must decide “how hard to press someone for information”; I wanted to gain interesting data but I would not continue if a student became visibly distressed or if they were at a loss for words. Students might have felt worried about appearing ill-informed or incompetent (Rubin and Rubin 1995:101-102); that they might come across negatively to their peers or someone *like* their tutor albeit someone unknown to them.

Allmark et al (2009:7) suggest there are particular issues where interviewers have a “dual role” as a researcher and a professional, even if in either they are not already known to the participants; during an interview, the researcher might work to build participants’ self-esteem, when in other circumstances they would have challenged them. With this in mind, at times I acted *like* the students’ tutor, making them feel their views were valid, but trying to challenge also. For example, B said “*I’ve put some work on the board and said just completely go for it, completely unstructured*” to which I jumped in with “*so what would the purpose of that be? I think I know but tell me anyway...*”

Jones (2004:259) suggests researchers must realise when “their own theories and values are getting in the way of understanding those of the respondents”. My “theories and values” sometimes felt too prominent and I may have influenced students into agreeing with me, or following my trails, rather than their own or each other’s. Taking a more positive view of how participants might see their involvement in an interview, Rubin and Rubin (1995) propose that people like to talk about themselves and their interests and may feel valued in sharing experiences. It is impossible to know whether students were *conscious* of positioning themselves in particular ways, but on balance, I believe they wanted to present themselves to me and each other as positive and competent beginning teachers. They knew I was a “professional” with knowledge of their field and as they had volunteered to be involved in an exchange of views about critical studies I (rightly or wrongly-I cannot know) assumed they would be see the potential for them to benefit from it.

Alcoff (2009:119) makes a crucial point, that researchers “are authorized by virtue of our academic positions to develop theories that express and encompass ideas, needs, and goals of others”; students may have regarded me as someone like their university tutors, in a privileged position with permission to “develop theories” about their words, on their behalf. On this issue, Alcoff considers the effects of researchers speaking *for* and *about* participants; both actions representing “*who they are...participating in the construction of their subject positions rather than simply discovering their true selves*” (ibid:120). The researcher’s representation does not apply only to that of others, but also to *themselves* (ibid:120). This struck a chord in the interview when a trace appeared that students did not know had originated with me, woven into the stories of the course by students, tutors and teachers. D said “*it’s sad...when people make pastiches about Guernica, that’s about something extremely serious, the Spanish Civil war and I remember C.....* (the current Course Leader) *talking to us about some student teacher using it as a design for wrapping paper*”.

I recalled this “critical encounter” (referenced in Chapter One) involving a student who had devised a project where pupils designed wrapping paper based on a section of Picasso’s *Guernica*. The student’s tutor and I felt pupils had been given no access to the painting’s content and no means to understand the artist’s intentions. We believed the painting afforded an opportunity for pupils to develop their critical “dispositions and sensitivities” (Popkewitz 1999:6) towards cultural artefacts and the events they depict deemed to be “significant” by others. We believed the image had been stripped of its “force”, calling to mind Lewis’s (2011:39) reference to Freire’s (1973) critical pedagogical perspective that “the image is supposed to represent the power of human beings to create and re-create the world”, to bring art to *life*, to appeal to a viewer’s sense of an event.

As the image was framed for pupils with no possibility of this kind of critical encounter, on reflection the student’s tutor and I were disappointed that the student had not questioned this approach; that she had exercised no *criticality of her own*, had let herself be “deceived” (Burbules and Berk 1999: 45) by her mentor’s affirmation that the project was a valid one. The student’s tutor questioned her assumption that the student teacher would somehow *know* the limitations of the *Guernica* wrapping paper project, having participated in university-based sessions about how images can be used in critical studies in different ways.

In fleshing out the trace of “*some student teacher’s*” use of *Guernica* I built rapport with the students; as someone who knew their worlds, if not their specific details and attempting to get them to take me seriously, *as if* I was their tutor. I was mindful of Alcott’s (2009:120) suggestion that representations we make of others or ourselves are not always “false”; “*Guernica* wrapping paper” was “real”, but as a story mediated by the *storyteller* (me) it had a function beyond the immediate situation- to assist in obtaining “interesting” data from the students.

As an outsider *and* insider to the students, I was conscious of Bourdieu’s questioning of the nature of researchers’ accounts of social worlds and claims to “offer an account of “what’s

really going on”, adopting “a “theoretical posture” to the social world in question” (Jenkins 2002:47) from an “outsider’s” point of view. Jenkins (2002:48) suggests Bourdieu considers this “produces a distorted understanding of the situation in question, a view which reifies and over-emphasises ideals, norms, values etc” (ibid). Similarly, Webb et al (2013: 75-76) explore Bourdieu’s notion that in the very act of looking at people or things with a “theoretical gaze” we set ourselves apart “as though we have a doubly privileged position-of not being affected by the world we are studying, and of not having to recognise that our view of the world is one predicated on theory rather than lived experience”. In Jenkins’ view, Bourdieu does not believe observation of social worlds can be pursued unreflexively or really *known* by a researcher-partly because “social practice...is composed of strategic vagueness and tactical improvisation” (ibid:51) rather than rules. To add yet more complexity to the role of the researcher, Bourdieu (1999:614) proposes that an interview “through *forgetfulness of self*, aims at a true *conversion of the way we look at* other people in the ordinary circumstances of life”. As an insider/outsider, unable to forget what I knew of students’ experiences *generally*, I could not set myself wholly apart. At the same time I needed to know *particularities* without investing them with an interpretive weight or theoretical allusion that they could not bear. I kept in mind Grenfell’s (2012:221) point that Bourdieu “argues for...a combination of “immense theoretical ambition” and “extreme empirical modesty”” (Bourdieu in Bourdieu and Wacquant 1989:51) but did not know if I would achieve either.

The second interview had a different “feel” to the first; importantly, the participants seemed more self-aware, more actively *self-critical*; they seemed to have more “fight” in them, more resistance to the habitus of their school placements. For example one student strove “*to get (pupils) looking, thinking, independent thinking skills, evaluating, unpicking...giving them some power*; B worried that “*I might become stale... I’m scared of becoming what I don’t want to become*”. They seemed more prepared to take risks; “*I’m about to repeat a lesson I did last week that went really badly...umm set three. It didn’t go down great, but I’m hoping with set one it will be better*” (A). These differences were trails to follow; curiosities which

might take me further than the first interview in meeting the aims of the study-to suggest different possibilities for critical studies practices to become more *critical*.

Section Two: *Places to hold thoughts: “listening visually”*

In this section I explain my approach to the interpretive analysis of the second interview.

I had in mind Folkestad's (2008:2) reference to Miles' warning that in qualitative research, methods of data analysis “are not well formulated...(with) very few guidelines for protection against self-delusion...How can we be sure that an “earthy,” “undeniable,” “serendipitous” finding is not, in fact, *wrong?*” (Miles1979:591). The interview recording was transcribed and initial thoughts noted, having listened to it many times. In common with the first interview I was conscious that interpretation had already begun. But I also had in mind Atkinson's (2004:389) view that “textual conventions exert a powerful influence on the representations of informants' or other social actors' own words...” Atkinson (2004:389-390) also proposes that when people's words are transcribed, they literally cannot “speak for themselves”; researchers have to provide interpretations of individuals' voices to make them comprehensible to others, for example by adding punctuation to indicate where words were spoken in a different tone, or to indicate a pause. These seemingly insignificant choices are never neutral and enable the researcher “to convey different interpretive connotations...to construct informants in quite different ways (which)...helps to impart particular qualities and characteristics”. Atkinson (2004:392) believes the writer who “renders the spoken accounts in well-turned prose, elegantly grammatical and without hesitations, is engaged in a task of textual conversion”, a kind of “conventionalised reconstruction or representation”. In a similar vein Bourdieu (1999:621) insists even the “simplest punctuation...represents a *translation* or even an interpretation” by the researcher; transcription always “edits out” (Webb et al 2013:55) “intonation, rhythm...tempo...gesture, gesticulations and body language” (Bourdieu 1999:622). In transcribing the second interview, I tried to be aware of how processes of representing different voices involved a good deal of interpretation at the initial stages of listening and writing.

I wondered how to work with the interview data as a “constant interplay” of ideas (Wiseman 1974:317 in Bryman and Burgess 1994:217) to make it more knowable. I considered coding to deal with the “attractive nuisance” Bryman and Burgess (ibid) believe qualitative data present; but cutting “chunks” of text and pasting them together to fit with particular “headings” could create a very fragmentary picture. Ironically, In trying to make sense from data with codes, they might lose their moorings, with meanings adrift (ibid:218).

Resisting “tidying up” initial ideas, I remembered what had helped in working with students’ words in the first interview. Having become frustrated with how to move from initial codes to themes, collage functioned as a way of ordering ideas, utilising images most “fitting” to illustrate or illuminate students’ words. Could *visual* “codes” stand in for written ones used as starting points for interpreting previous data? I utilised collage earlier in interpreting the second interview which led to considering others’ insights on the subject. In tune with my thinking, Cooper (2010:999-1000) considers collage an “exploratory method” able to “sensitise” the researcher to possible ideas. Cooper (2010:1000) also references Butler-Kisber’s (2010:118) exploration of “the potential of collage to create new understandings and bring unconscious dimensions of experience to the fore”. Similarly, collages enabled exploration of possible relations *between* ideas in tune with Elliot’s (1993:63) views that a “collage is intended to mimic the way our minds can hold multiple thoughts simultaneously without nice neat rows”; “a place to hold thoughts”.

Butler-Kisber and Poldma (2009:1-2) propose visual inquiry methods such as collage resist “linear thinking associated with traditional research (Butler-Kisber 2008), and increase voice and reflexivity in the research process (Vaikla-Poldma 2003)...a means for formulating ideas and articulating relationships among these to help understand phenomena in their formative stages, work through emergent concepts, or to help represent them to others”. Butler-Kisber and Poldma (ibid) also suggest collage is a way of “listening visually” and getting into “liminal spaces” where “knowledge...never arrives...it is always on the brink” (Neilsen, 2002:208)”. In

thinking about relationships between images and words the collages might enable a kind of criticality in interpreting students' ideas, pushing further away from more "pedestrian" (eg: Mazzei 2009) forms of analysis. I also believed students were working within "liminal spaces"; as I created meaning from their words, through improvising with images, so students were finding their way through their own extemporizing, working within constraints they encountered.

Butler-Kisber and Poldma (2009:2) reference Davis' (2008:250) view that "collage, created from a synthesis of shattered fragments, realized in an emergent, often randomized composition, arrives at meaning in a very different way - accidentally, capriciously, provocatively, tangentially". On the differences between written and visual "notes", the former "maintain linear thinking" whilst the latter "breaks away from the linearity of written thoughts by working first from feelings about something to the ideas they evoke, instead of the reverse" to "reveal new connections and understandings that have previously remained tacit (Butler-Kisber, 2007; 2008; Davis and Butler-Kisber 1999)" (ibid). Davis (2008:246) also suggests collages can operate at a basic level of visual text, if images are chosen which literally stand in for words but also "may at the same time evoke inexpressible feeling states that "seep" through the fissures and layers, tugging at what lies below, behind or beyond the choice and arrangement of pictures: an "elsewhere"" (Butler-Kisber 2006).

However, I was very aware that making a collage to represent ideas in pictures "elsewhere" instead of writing words on pages, was not exempt from the kind of reflexive thinking Bourdieu and others advocate. Bourdieu insists researchers step back from their methods, *as well as* the situation which they claim to be examining. In tune with this, Jenkins (2002:49) states all "devices" such as "codification, visualisation", "serve to set in explanatory concrete something-social life-which is, *in its very nature*, fluid, diachronic and mobile", a sort of synoptic fiction (ibid:57). In the same vein, Jackson and Mazzei (2009:2) state "seeking new

ways to present voice does not necessarily result in a straining of voice in ways that complicate meanings, that tangle our voices with those of our participants, that produce different understandings, or that save us from ourselves”.

Importantly, the collages were not “randomized” in their making. Whilst I could not wholly explain every decision, I did not simply throw images into the air and pin them where they landed. Images were *selected* and *positioned*, related to each other *deliberately*, whilst not wholly *explicably* for an observer, or *reader* to see (or read) as when authoring words into sentences and paragraphs. Methodologically, moving images around relationally, reminded me of how the students and I might be positioning ourselves in the interview, conscious or unconscious of how we appeared; similarly the final decisions of how students’ words were arranged, reconfigured, represented, interpreted, *made* into something new were mine.

I was wary of claiming collage to interpret students’ words would result in *better* understanding than other methods; it might provide ways into them though-as places to hold thoughts momentarily and visually, not just textually. Rose (2001:10) insists that “certain aspects of visual images...may have to undergo a sort of translation when they are written about...the visual is not the same as language”. Would “translation” of the collages (arguably already “translated” from students’ words into pictures) *back* to words result in a kind of fanciful, *un-reflexive* musing, merely a visual twist rather than a textual one (Jackson and Mazzei 2009:2)? Or were there insights that could not have been imagined otherwise? I held onto Rose’s (2001:15) proposal for a “critical visual methodology” where images are taken seriously as “visual representations have their own effects”. Rose’s notions felt very significant; they echoed a central aim of the thesis; to make a case for putting the “critical” into critical studies, to enable students to teach pupils to do more than *describe* or *emulate* visual and formal elements of artworks (significant as these may be); to encounter and value their “effects” beyond surfaces and first impressions.

But, with the collages, I might fall into the trap I wanted students to avoid in their critical studies teaching; I might produce objects that were all surface and appearance, with no opening up of their interpretation or suggested meanings. Harvey's critical musings on the nature of some contemporary works also niggled; "there has emerged an attachment to surface rather than roots, to collage rather than in-depth work, to superimposed quoted images rather than worked surfaces, to a collapsed sense of time and space rather than solidly achieved cultural artefact" (Harvey 1989:61 in Rose 2001:20). Had I produced my own *Guernica Wrapping Paper*, uncritically disregarding the contexts from which I removed images? Burbeles and Berk's (1999:59) exploration of criticality is pertinent here; they propose that thinking analytically or critically almost always involves breaking something down, into its "component elements". This is valuable but also limiting "since removing a thing from its usual context changes it by eliminating the network of relations that give rise to it, interact with it, and partly define it...decontextualizing and dissecting it into components loses something of the original". I hoped I had made something *new* to make up for that contextual "loss"; that I had *re-contextualised* "fragments" by acknowledging their origin but also seeing them afresh in relation to *each other*. For Burbules and Berk "emphasize that criticality also involves the ability to think outside a framework of conventional understandings; it means to think anew, to *think differently*" (ibid). I believed that I would be able to "entangle (myself) in the layers of the voices present" (Jackson and Mazzei's 2009:3) in order to work with "the limits of voice" (ibid:4). In a similar vein, Alcoff (2009:127) states "we are collectively caught in an intricate, delicate web" where individuals' actions create tension for others; this reflects something of the movement I hoped to create in the collages, by representing ideas/objects alongside each other.

Butler-Kisber and Poldma (2009) recommend producing a series of small collages to get a "more nuanced" and focused sense of an idea. Common elements of each collage can be considered, in much the same way as coding or themes which may "help to push the

analysis further and provide a deeper interpretation of the phenomenon in question” (ibid:4). Following this, words or phrases which stood out in some way were looked for; those that suggested an image or struck a chord with notions of artist/teacher identities and subject identities from the first interview but also importantly helped me to move on from these.



Hunter-Gatherers (Scott 2013)

I made three collages “to hold thoughts”. The first was suggested by B’s point “...we *have gone out and come back...like hunter-gatherers and...you know, finding out stuff and sharing it.....*” This statement was made in relation to the narrow content in some critical studies teaching, which students were keen to avoid. Students as “*hunter-gatherers*” seemed to stretch the notion of their identity beyond the first interview-they were not only artists, teachers or students, but also *seekers* of unknown artworks to share and sustain each other. And this was in art departments where students perceived recently qualified teachers as having “*slipped into, turned into...*” those who returned to “*tried and tested*” ways

of teaching and artists, shedding their student/teacher identity for something more fitting to the existing habitus. B seemed to speak of students' collective habitus (Webb et al 2013:115) slightly apart from their mentors echoing Bourdieu's notion that relations between individuals in a field are "embodied, absorbed into the sense making apparatus of the individual" (ibid:116). The drawings of Stella Vine by Billy Childish were included as examples of artworks used by students to broaden pupils' knowledge of art beyond the "usual suspects". But these were problematic, for example Vine's drawings were considered "*a bit, you know...*" raising the question of censorship; students seemed uncertain how they might deal with the issues highlighted by such works with pupils, unsure of their agency in such matters.

In "*Hunter-Gatherers*" I was also thinking about the different artists' works students used in their teaching. For example Kid Acne was described by one student as a graffiti artist she referenced. According to Kid Acne, his works "*That'll learn 'em*" and "*I've seen worse*" are "just every day phrases that people say...Initially, it was almost as though the buildings were having a conversation" (2013:npg). Different works "conversing" seemed to chime with collage fragments "speaking" to each other suggesting that if fragments remained in their original contexts ideas could not have been "heard"; in re-placing them I created possibilities for "listening visually".

Kid Acne's response to being asked why he worked as a graffiti artist was pertinent (and somewhat contradictory) to some of the students' in the first questionnaire who claimed teachers encouraged pupils to work in a graffiti "style" as it is thought "easy". Kid Acne states "you learn a lot from graffiti – composition, use of colour, how to document your work, and how to plan. It teaches you to work with whatever you have at hand and make the most of it" (ibid). He thinks of his work as *educative*, which I also felt in making the collages. And working with "whatever you have at hand" hinted at the *nomadic* nature of the graffiti artist- perhaps another kind of "hunter-gatherer", like the students. Kid Acne claims "I don't want

my work to be too refined; it becomes contrived when it's too perfect. So, as much as I want my paintings to be neat and well done I also want them to be quite *loose and raw* (my italics)" (ibid); I hoped the collages would also be "loose and raw" in the associations I, or another viewer could make between images. "*That'll learn 'em*" and "*I've seen worse*" also brought to (my) mind the kinds of off-hand comments adults sometimes make *about* young people rather than *for* them, echoing my own methodological concerns around speaking *for* and *about* the students' views.

Kid Acne's works are a counterpoint to those by artists such as Freud; the former have instant visual impact, the latter invite or require longer contemplation. This was an important acknowledgement of students' attempts to enable pupils moving away from discussing artworks in superficial "soundbites" or conversations that *avoided* contemplation. O'Keefe's, and Goldsworthy's works were included as pupils had some familiarity with them, according to the students, perhaps "old favourites" in becoming, alongside more contemporary works. But Georgia O'Keefe's skull and Goldsworthy's stone figure also conjured ideas of the hunter and the hunted, the skull a trophy of resilient seeking, the figure of stones a prone, passive unquestioning, uncritical teacher "*slipped into, turned into....*" what students did not want to become. O'Keefe's skull is an internal structure exposed, showing it's inner forms, cracks and joins; a further metaphor for students wanting pupils to see works beyond their surface appearance to understand what might lie beneath.

D said "*I remember seeing Lucien Freud's portrait of Francis Bacon – the one that's half finished... it's lovely to see the working-you can actually see him working as an artist, more so than the finished pieces*". Freud's "half-finished" portrait of Bacon called to mind student teachers' identities also in formation, in-between artists and teachers; I hoped to see their "*working's*" too, their self-construction, their struggles exposed, like O'Keefe's skull, stripped of their protective teacher identity or "skin" (Gaudelli and Ousely 2009). Bones and flesh might also relate to relationships between words and images used in the collages but also in

the teaching of critical studies; how students and pupils use words to show *or* create understanding of artworks; images putting “flesh and substance” (Ranciere 2007:46) in Lewis 2011) onto “bones” of language or perhaps also the other way round.

The image of three “hunter-gatherers” as “cave-painted” figures with a supermarket trolley of objects suggested students collecting resources to draw on, beyond what they might gain from the existing habitus; marching apart and away from more experienced and recently qualified teachers. Hunter-gatherers suggested various other possible curiosities though; hunter-gatherer societies are thought to have certain characteristics, similar to those the students ascribed to themselves. They are believed to be nomadic, use diverse strategies to survive, draw on limited resources and “kinship” within a group is very important (<http://www.timemaps.com/hunter-gatherer>); student teachers are temporary visitors to placements utilising whatever they find at hand, or within themselves, to fit in or make their mark. In hunter-gatherer societies, resources are shared for mutual benefit; students also spoke about themselves collectively, as a possible continuing mutual support system; “*perhaps we can form a group and meet up once a year*”. Interestingly Siegel (1990:39 in Mason 2007:342-3) in exploring dispositions of a “critical attitude” describes “a character which is inclined to seek” suggesting a *critical* dimension to the students’ hunter-gathering which chimed with my view of them as seeming to be more critical than those in the first interview.

The words “*If this is art, what isn’t*” reminded me of the pupil quoted by A protesting “*Words isn’t art*”, unhappy they had been asked to *write* about art, rather than *make* it; I was also wondering once more if and how pictures can, or should be “read”, be translated into words, thoughts or feelings. Arcimboldo’s “*Librarian*” references students’ discussion about artists being frequently used by pupils, “*there all the time...reliable...handy*” inside books, held the art room’s bookcases. The “*Librarian*” can also be seen as guardian of the “already justified”, artwork and artists thought suitable for pupils; forms of symbolic capital characterised by

Moore (2012:111) as acquired over time, through a process of “inculcation”, expressing what is valued in the “field” of the classroom.

Thinking of *The Librarian*, I was drawn to Elhard’s (2005) references to Stefano Guazzo, who considered the *Librarian* as an “expression of intangible things with concrete simulacra” (ibid: 122), perhaps a collage of ideas in its own right. Following Elhard’s (ibid:119) further detailed observations of the image, such as the librarian’s spectacles being made of book-chest keys, “protecting” knowledge (or access to it), I made the second collage.



Back to Books (Scott 2014)

The notion of books holding safe, already-evaluated, knowledge and images deemed “suitable” also referenced D’s comments that “*oddly enough...they’re not looking at contemporary artists, they go back to the old ones and they’re going back to books*”. The collage includes books but also a computer as a book; “*yes pupils can go on the internet but maybe the books are for a really quick reference*” (B). Quantities of books reference a

tangible, fixed resource “*built up...over years*”, a safe harbour for the already-validated and reproduced “old favourites”, (“*all said and done*”(A)) as expensive objects, “*anchors*” in their own cabinets of (un) curiosities, chiming with D’s comment “*art that’s locked away in galleries*”. Webb et al (2013:110) note Bourdieu’s view that cultural capital finds form in individuals and “objects such as books... and “knowledge machines” such as computers. And institutions such as libraries, elite schools and universities carry this form of capital”. In a similar vein, Callewaert (1999:121) proposes that “multi-dimensional spaces of social practices and perceptions, practices” of the educational field “are knots of incorporated, objectified, and institutionalized capital relevant for what is at stake”. I felt the art books students described were “knots” representing knowledge considered suitable for pupils. The photograph of a person walking inside the “*book igloo*” (Miler Lagos 2012) is a further nod to books providing a sense of safety and shelter, folded within their structures. But places of safety might also be constraining, reproducing their legitimacy on subsequent readings, perhaps a metaphor for Webb et al’s (2013:61) reference to Bourdieu’s idea of the habitus as a “prison-house”, critical studies practices to both break away from, as well as wander back into.

Books about artists hold images *and* words, a further metaphor inside the collage for utilising both in interpreting students’ words *through* images. In thinking further about images and text, I was drawn to Lewis’s (2011) challenge of Freire’s (1973) proposal for a critical pedagogy where individuals become literate and politically aware (and possibly politically active) by learning to “decode” images into words, to express the artist’s intentions. Lewis exposes the contradiction in teachers desiring their pupils to be “critical” by being brought to a pre-determined interpretation based on the artists’ intention, by learning to “read” artists’ use of symbols and or visual metaphors or by literally reading their words about their work. Lewis explores Ranciere’s wholly different approach that the students might have been trying to achieve; he suggests “there is no straight path from the viewing of a spectacle to an understanding of the state of the world...” rather a “rupture in the relationship between sense

and sense, between what is seen and what is thought and between what is thought and what is felt” (Ranciere 2010: 143 in Lewis 2011:41). This seemed a crucial point; engaging with artworks in museums, books or on computer screens is a tangle of judgements *and* feelings which sometimes remain *unseen*, *unsaid* and unexplored. Books holding images and words recalled students’ grappling with teaching pupils knowledge as well encouraging them to express feelings and opinions about artworks; to figure images somewhere “between intent and content” (Lewis 2011:42) creating a terrain of “new subjectivities” (ibid:43).

Students were reaching towards critical thinking and a critical pedagogical approach in their teaching, although they did not use these terms in the interview. Possibilities for students making or working within “new subjectivities” for their pupils might be far from certain though; for Callewaert (1999:121-122) exploring the educational field, suggests

“culture is not created by the educational system-it is only transmitted; the agencies and agents involved...work with borrowed instruments and by delegation. They are not creating culture, they are distributing it. They are not writing the works on which tradition exists, they are only commenting upon them. They are not authors they are lecturers”.

This provocative view made me consider how students worked within the constraints it proposes; for although artworks *are* “borrowed instruments” their “distribution” *can* be made in different ways. Also, crucially, student teachers (and many art teachers) *are* arguably authors of culture; they use their own “instruments” of art practice in their teaching at times, bringing this to others’ “authoring”. As importantly, pupils are *potential* cultural authors, as well as receivers themselves.

My third and final initial collage for holding thoughts about the students’ words before deciding on more definite themes was suggested by B’s comment “*so the internet is helping us –you’ve got everything at your fingertips but in some ways it doesn’t help because you can find things quickly but you don’t really know about these artists you find*”. Students, like

pupils wanted some certainty, some contextual knowledge about artists they could hold onto and talk about with pupils. I had in mind Watts' question (2011: 60) "As teachers how often do we admit to children that there are things we do not know or do not understand, that there are experiences that we find bewildering, threatening and how often do we acknowledge to ourselves that *not knowing* can be a good thing?" I was also struck by Stanhope's (2011: 391) reference to Hall's (2010:107) view that "neither in art nor in education do we always know what we are doing until we are doing it nor when we have done it"; this resonated with both methodological concerns about what / might know from students' accounts of their experiences, as well as thinking about students' reflections on how they, their mentors or pupils might feel comfortable with uncertainty when encountering artists' works.



At your fingertips (Scott 2014)

In thinking of pupils' access to every kind of image viewed on a computer screen or a book's page, I was struck by the reasons students believed teachers choose artists for their teaching. A said "*it's less scary to talk about them if you already know about them*"; better known artists are "*reliable, handy....the bookcases are dominated by your dead white males*". But, do artists residing in books behind glass become "*less scary*" to pupils and

teachers even if their content is violent and shocking, represented by a fragment of Picasso's *Guernica*, a mother screaming bearing her dead child? *Guernica* had also been referenced by D in the first interview; he had proposed (I thought unconvincingly) that "*you could do Guernica without going down the civil war route because it is such a fascinating looking melange of shapes and light and all that*". The students in the first interview went onto say that ideas and concepts within the painting could be explored as well as their formal qualities but that this was considered to be more challenging than discussing its "look". As noted, students in the second interview were aware of *Guernica* being used as a source for pupils designing wrapping paper by a student teacher in another university; I referenced *Guernica* in the collage because, as explained I believed the rendering of its content invisible a *mis-use*, a lack of criticality.

Other artworks considered "dangerous" were those which might be "censored" for overtly sexual images. Student A recounted "*this girl was looking at a book of Chris Ofili's work and she was like "this book's really rude"*" but as noted, looking at Stella Vine's drawings and paintings, she thought "*all the drawings were a bit, you know...you couldn't say "Oh let's look at this one web page and miss out on the one with the drawing pages"-you'd be looking at the explicit stuff...*". My inclusion of Stella Vine's "*E is for Eggs*" (2003), a pastiche of Sarah Lucas' confrontational "*Self Portrait with fried eggs*" (1996) hangs out of the "frame" of the computer screen into the "real" space in the classroom, an unseen person's (pupil, student or teacher?) hand hovering over a keyboard, whilst their other thumbs through a book with reproductions of Ofili's *Madonna* (featuring images of female genitals) and Vine's "frightened" Princess Diana of "*Hi Paul Can You Come Over?*". I felt whilst these images might create unease they might reference pupils' own experiences, or issues they were interested in. Britzman (1998) explores the nature of "difficult knowledge" in learning, according to Munoz (1999:npg) "because she believes that learning involves conflicts that are settled and unsettled throughout life, and which occur through and within human relationships...she writes, "the study of learning is inseparable from the study of love"

(Britzman 1998:31 in Munoz 1999: npg). I wondered why some teachers do not want to venture into the *purposes* of discussions of “difficult knowledge” some images represent. Images can be interpreted for *themselves* in terms of what they might mean, or make us feel for example. But they can also be provocations of our thought *processes*, make us interrogate *why we think things*, what Meszaros (2008:158) calls “ethical thinking”, which “asks not “Is this good art?” but “where do the beliefs and opinions that form my interpretations...come from and how can I take responsibility for them?””. So, images that evoke “difficulties” or suggest “dangerous knowledge” might afford possibilities for learning about life *beyond* the issues they suggest, aside from *themselves*, and for critical evaluation of views they compel us to confront.

In playing around with images for this collage I thought that a flat computer screen as a means to see or find an image is not so different from the pages of a glossy artists’ monograph, such as that I referenced on Van Gogh, the “tortured artist” enfolded safely amongst reproductions of his paintings, between two hard covers and behind the cabinet’s glass. An image on a computer screen is also “behind” glass and both books and screens cannot replace the kind of direct tactile experience that D believed his pupils felt when he brought in his own thickly textured paintings to show them; “*you can say all you want about a 2-D image but you can’t feel it and you can’t really see it*”. Books and paper have tactile qualities of their own, but perhaps cannot stand in for “being there” (Watts 2011:53) with “*the art that’s locked away in museums*” (D). Watts wonders what it is about visiting galleries that “...can make the experience so central to developing a real and lasting capacity for engaging with art?” (ibid). In the interview I proposed “*the internet gives us the illusion that we can see everything but we’ve lost something in there as well...we lose that kind of physical aspect*”. In agreement D remembered the importance of “*that sensation*” and “*impact*” of him seeing Van Gogh’s paintings for the first time. However, maintaining a reflexive eye, I question D’s and Watts’ claims that visiting a museum necessarily produces strongly affective responses to artworks. Like them, I believe it can, but I do not assume all people, especially school

pupils feel the same. In this, I recalled Bourdieu and Passeron's view (1977:51-52) that museums' "presupposing possession of the cultural code required for decoding the objects displayed" means that those who possess that "code" feel comfortable in them, whilst those who do not feel museums are "not for the likes of me". Whilst writers like Prior (2005) and Fulkova, Straker and Jaros (2004:4) claim that galleries are no longer seen as "uniquely competent explicators of art" rather "visitors are encouraged to actively participate in interpretation", Meszaros (2008:158) challenges this, proposing that museums "confuse cordiality with criticality". Whilst in contemporary times museums and galleries *appear* to promote a more democratic, welcoming, educative atmosphere, they "mistake physical and perceptual access for the intellectual work for naming and engaging with the repertoires of meaning making that make and sustain art" (ibid).

One of O'Keefe's paintings peeks out under the pile of images, perhaps a "safe" (unusually) female "old favourite", thought to be popular with "A" level art pupils by the students. A laptop is a similar size to an expensive art book and whilst both have the potential to hold "shocking" images, books about the "old favourites" seem "safe" because they are known and "*It's in history, you know...it's all been said and done about that artist so you know, it's all been justified*".

Section Three: *Hunter Gatherers in Becoming*

In this section I explain how I moved from thinking about the data through making collages, to develop themes to interpret students' views about critical studies in more depth. Bryman and Burgess (1994:219) note the difficulty of "the elaboration of concepts...attaining a higher order of abstraction without compromising the authenticity of the data". The collages helped me play around with ideas but could I claim using "visual codes" assisted in "elaboration" of meaning? I did not know if they represented more than an attempt at looking for what I wanted to see. I was also mindful, as noted, both of the limits of participants' voices to explain their actions *for me* and how those voices had become entangled with my own as a researcher, teacher educator and former art teacher. The collages had helped to make a certain sort of sense of students' voices, but I had to draw from them, in some way, an overarching theme or themes that might take my understanding further. Keeping in mind the places to hold thoughts within the collages above, different ways of stitching or weaving ideas of students as hunter-gatherers, pupils and teachers "going back to books", yet with the possibility of accessing every kind of artwork at their fingertips were considered. I was conscious I had not followed *all* possible trails there might be in thinking (visually or otherwise) about the data; I could not, however many collages I made.

Nonetheless, there seemed strong threads of knowing about artists and artworks that pupils and teachers were drawn to and returned to, their sense of the "field" of critical studies much narrower than it could be. But students seemed to be behaving differently, purposely hunting for and gathering new knowledge. B said "*I mean I've got quite a heavy art history background before I came onto the course but even then, there are so many artists I didn't know existed*", wanting to build upon this. Pupils and teachers however seemed locked into the limits of their existing knowledge, turning back from tentative explorations of the internet, their sense of possibilities very different to the students'.

I believed an overarching theme of ***Hunter Gatherers in becoming*** might provoke an exploration of the data, from different positions; for example the nature of pupils' learning *in*

critical studies and students' learning *about* critical studies in terms of its content, purposes and practices in their development as teachers. I was struck by A's comment above "we've *gone out and come back*" which suggested students' movement within the habitus of schools they encountered; they were interested in developing *themselves* in order to change certain practices, still feeling the *pull* of established ways of going on. Webb, et al (2013:43) reference Appadurai's (1997:6) point that "people are continuously confronted with images, narratives, information, voices and perspectives ...that don't equate with the received ideas of their habitus...people have to "make do" with whatever is at hand"; possibilities were *felt* and imagined *alongside* what was known of the realities of the situation. For example, C explained "Kid Acne is massive, he's you know and he's done so much but he's not on that scale of John Burgerman and the kids are like "oh yeah..." and I say "check him out" . It's just a bit frustrating...."; in attempting to persuade pupils that they would enjoy Kid Acne's work, C acknowledged she had been unsuccessful.

A strong thread of *where* art works could be *looked for* was stitched into notions of what might be "safe" (*already* known, static, acceptable but limited) or "unsafe" (unknown, fluid, uncensored, limitless). So, ***Locations for knowing*** as a sub-theme afforded the possibility of exploring *physical* and *social* spaces inhabited or visited by pupils, teachers and students encountering artists and artworks; art rooms, libraries, cabinets, books, galleries and virtual spaces seen through computers, tablets and mobile phones. The past and present as *temporal* locations of knowing also seemed significant as students believed art of the past was considered "safe" and "*already justified*". In thinking of where objects are encountered, I wanted to explore the *kinds* of knowledge or knowing they afforded; what did pupils or students *need* or *try* to know about artists or artworks, and why? What *is possible* for school-aged pupils to know about artists and for what purpose? So, ***Knowing or not knowing*** was the second sub-theme of ***Hunter Gatherers in Becoming***.

Hunter Gatherers in Becoming with sub-themes of ***Locations for knowing*** and ***Knowing or not knowing*** also followed the first interview's themes of subject identities and artist-

teacher identities to some degree. As noted, the students in both interviews wanted (and wanted others) to conceptualise art as a subject which “challenged” pupils; D believed pupils “*need interrupting...*”; B thought it was important to engage with artworks’ “*multiple meanings*”. However, students’ aims were difficult to fulfil, as in in the first interview; for example, “*if you’ve got multiple meanings in an art work...you’ve got an hour with the kids and you can only teach them one thing*”. Students wanted pupils to get beneath *surface* knowledge of artworks, beyond techniques alone, or mimicking works’ appearance. Students also saw themselves as “*teachers, we’re all artists and why not use our resources?*” (D); their teacher and artistic identities closely linked.

Locations for knowing

Thinking of possible locations for knowing about artworks might be seen as an oversimplified rethinking of Bourdieu’s “field of knowledge” (Grenfell 2012: 66) or “field of forces” (ibid). An outline of places for encountering knowledge would not move beyond *describing* students’ words, or the field in which they operated. Webb et al (2013:68) remind critics of Bourdieu, that field is “a *metaphor* (my italics) for a social site where people and institutions engage in particular activities. His field exists only relationally, only as a set of possibilities, or as a series of moves”. Locations of movement and possibilities fitted with understanding *effects* of where artworks were encountered and how or why students, teachers, and pupils might be disposed to act in, or traverse those locations.

As noted, D proposed “*If I look at resources in both schools, the book cases are dominated by your dead white males and you sort of think to yourself in the current situation with no money to spend on things, are they going to spend money on books about contemporary artists when they might cost fifty or sixty pounds say ...I suppose it’s there all the time, its reliable, it’s handy*”. Books were tangible, stable and ever present resources to return to. B agreed “*they’ve got this information about artists and that’s just the way it is...they’ve built up this resource over years and there are these artists*”.

B also acknowledged, as noted “*yes pupils can go on the internet but maybe the books are for a really quick reference. So the internet is helping us-you’ve got everything at your fingertips but in some ways it doesn’t help because you can find things quickly but you don’t really know anything about these artists you find. So maybe the books are helping pupils more....*”

B’s comments made me wonder if the internet as a virtual location for knowing was just too *un-knowable* for pupils, overwhelming in its seductive promise of access by a few finger clicks to any photographed image or object on the planet; it afforded “hunter-gathering” for images as far as the imagination (or search engine) can stretch “*but you don’t really know anything about*” them. Whilst pupils might be wandering round the internet as *image-gatherers*, without “*a starting point or anchor on what they’re researching*” (A), they would turn back to books that held already known artists and their works.

Students flitted around the internet in similar ways to their pupils; B said “*you research an artist and they’re not famous at all and not even established but their work is just what you want and then you think...perhaps for a particular skill you want them to know about...*” The internet was perceived as a huge virtual art book/gallery, capable of providing access to artists *inaccessible* in books perhaps; B’s looking for artworks to demonstrate to pupils “*a particular skill*” echoing students’ comments in the first interview and the questionnaire. Knowing artworks’ material qualities sat alongside students’ comments on the importance of helping pupils understand “*meaning and context*” (D) and “*multiple meanings in an artwork*” (B). So, for this group of students, (in common with some in the first interview and questionnaires) teaching critical studies was concerned with pupils’ practical skills as well as helping them to develop contextual knowledge and construct meanings.

However, there was a little contradictory comment about pupils accessing knowledge in books; where students discussed how important it was for “*kids (to believe) they can have an opinion*” about artworks, A also said “*in art kids expect just to be painting and drawing in*

art and like they don't expect to get a book out and study like they do in other subjects". So pupils according to A "encouraged to go to the library and flick through books and just look and try and get ideas", were locating visual but not contextual stimuli, a particular sort of looking, or study.

Artists and artworks located in the past were, as noted elsewhere thought to be safer, more stable by students, pupils and teachers. This echoed D in the first interview who found "the usual suspects" in critical studies teaching a "comfort zone" if he could imagine no alternative. As noted, A said "...yes with contemporary artists, it's safer to do the dead white Europeans because they can't do anything new that's controversial-like this girl was looking at a book of Chris Ofili's work and she was like "this book's really rude" and for that book to be in a school is quite controversial..." Interestingly, books of contemporary artists' works in art rooms still might need censoring, no different to webpages, and even more accessible on bookshelves. "Dead white Europeans" such as Van Gogh were considered "safe" as "they can't do anything", are "already justified" and "in history". Following the idea of artworks located in time, A gave an interesting example:

A: *"I brought in a contemporary artist from Africa and one of the teachers, I'm not sure if he did it to help me but he suggested I needed to bring Arcimboldo into it as well and I think that was maybe to justify to the kids, I don't know, that you know, using rubbish and found objects, they did it hundreds of years ago, so it must be art, like a justification but if it's new art ummm..."*

HS: *...to anchor it somewhere do you think?*

A: *yes, to something that the pupils might recognise...it's already been done and if everybody says that's good, then it must be...if it's contemporary and its new and not many people know about that artist, maybe the teacher feels vulnerable...it's all been said and done about that artist so you know, it's all been justified so it's not just you and a few selective people knowing about it, it's the whole of society".*

Some contemporary art, if unfamiliar to pupils, needed something historically "weightier", having symbolic capital to make its inclusion in teaching credible to pupils and also to make

the teacher feel *safe* in their knowledge, for pupils. Linking artworks across time *can* open up possibilities for pupils understanding them differently. A explained “*if the starting point is the issue or the theme, not the artist’s work or the culture, then you go, you can discuss the actual issue, because for my essay I did the issue of war. That was the starting point and then I was able to get artists from centuries ago and contemporary artists*”. Watts (2011) draws an interesting comparison between this practice and how art galleries and museums juxtapose past and present works, and in doing so, “waylay” the viewer into seeing older works in a new light. Watts proposes (ibid:59):

“the journey from a Velasquez portrait to a Jeff Koons sculpture might seem to be a long and tortuous one. Yet insert Francis Bacon and Damien Hirst between the two and the transition becomes smoother, smooth enough to make us want to return and take the trip back in the other direction. We might arrive at Tate Britain and head for Hirst, yet find ourselves waylaid by Holbein”.

However, for the students some contemporary works seemed able to stand alone without an historical anchor. For example “...*every school seems to be doing John Burgerman...I think it’s because it’s accessible and kids find it easy to relate to*” (B).



Pepsi (Burgerman 2007)

This resonated with students’ comments about the popularity of Banksy in critical studies in the questionnaire and the first interview; it also chimed with Watts’ view (ibid) “you don’t need to look at a Banksy for very long before feeling that you’ve exhausted its possibilities – ambiguity is not on the agenda”. B also described “*we’re doing monsters, a nine week*

project in the style of Sara Fanelli”, a contemporary illustrator using collage combining image with text, and interestingly, historical references; in this case to the mythical Greek characters of Cerberus, Orpheus and Heracles. However, “*in the style of*” does not suggest these historical references figured significantly in the project; another example, like Banksy of an artist whose work has the potential to develop pupils’ historical and contextual knowledge but this remains untapped.



Cerberus the 3 headed watchdog (Fanelli, 2002)

I also felt that the student (A) was engaged in trying to shift or extend what has cultural capital or worth in teachers and pupils’ eyes, echoing Lareau’s and Weininger’s (2003:567) view of “culture as a resource”. It is Callewaert’s view (1999:137) that “cultural capital...is the product of work of inculcation and assimilation”, it takes time and “necessitates a personal affective investment (libido) as well...It cannot be accumulated except by the person’s capacity”. The students felt hopeful that if they *persisted* in introducing less well “assimilated” artists, these might eventually be accepted by their mentors as possessing capital. They were right to be hopeful, because teachers’ choices of artists were shifting. Echoing explorations in earlier chapters, more contemporary artists were being assimilated into the habitus, alongside the “usual suspects”; works such as those by Burgerman and Banksy appeared to be gaining cultural and symbolic capital in schools. But, teachers’ *teaching* was not different; what *counted as content* was changing but *not* the habitus in terms of critical studies practices; shifts were taking place in one direction, but not in another.

However, C stated that still teachers “*seem to fall back on the tried and tested...they already know about those established artists so they don’t need to swot up on new ones...*”; B thought that her colleagues had “*avoided*” some contemporary or conceptual art as she felt “*I don’t think they understood it*”. B suggested “*do you think it’s fear of assessment?*” that might make teachers stay with artists they felt “safe” with and knowledgeable about. Students’ views about their colleagues led to thinking of another location of knowing; that which resides within *individuals*, what people already know, feel comfortable with and “*are keen on*” (D) so continue to draw on; how this influences what they *believe to be possible* within the habitus of a particular field or context. This recalls Bourdieu’s (2001:79) view that “agents well-adjusted to the game are possessed by the game and doubtless all the more better they master it”. I wondered if teachers question their own ways of locating knowledge; or rather, guarantee their persistence and reproduction simply by not challenging them to any great degree; “*the teacher forgets to use really new artists*”. This sense of teachers’ knowledge of artworks *embodied* seemed the point at which the two sub-themes intersected; where I began to consider the complexities of how *locations* influence the *kinds* of knowledge anyone (pupils, teachers or students) *can* access, understand or experience in particular ways and what this might mean for critical studies. It seemed that even with the limitless availability of images on the internet, some pupils were tied to the knowledge their teachers already possessed, directed towards what was felt to be most legitimate. This led me to consider the notion of “figured worlds”, explored by Qasim and Williams’ (2012) appraisal of Holland et al’s (1998) “appropriation” of Bourdieu. Figured worlds might be thought of as a more nuanced sense of individuals’ envisaged identities and desires, “social constructions of hypothetical *scenarios*” (Qasim and Williams 2012:3). Figured worlds *between* people “take shape within and grant shape to the coproduction of activities, discourses, performances, and artifacts” (Holland et al *ibid*:51 in Qasim and Williams *ibid*:4). “Figured world” might be proposed as a contextualised, more specific take on Bourdieu’s field *and* habitus, how “people fashion senses of self” (Hollands et al *ibid*:60). In students’ figured worlds, they “fashioned themselves” as “hunter-gatherers” in a habitus of “the embodied, the instinctual

and the unthought” (Reay 2004i:441); *inhabiting* physical fields of the classroom, university, the virtual location of the internet and metaphorical “worlds” of identities and dispositions which informed their *practices* within the constraints they found.

Students were disposed to challenge existing practices, helping pupils speculate about multiple meanings, teach them that writing about art could help them develop their ideas; in short, trying to give pupils agency to engage with artworks which went beyond “working in the style of”. They did this whilst acknowledging the limits of their own knowing “*you can only bring your select knowledge to that classroom and that’s specific to you and your experience...we can only give the artists we know of and I think with schools...you can kind of, you can get stuck in a rut*” (B). Students’ work to engage pupils with art in different ways, such as with writing, alongside discussion chimed with Lewis’s (2011) discussion of Freire’s conception of literacy as a critical pedagogy. According to Lewis (2011:46) Freire believes that:

“literacy begins by reinventing the image as word and word as image—a reconfiguration of the space of what can be considered visible and intelligible...(words) now become mobilized as a set of phonic images that can be sorted and recombined to form new images”.

This view of literacy seemed to develop ideas discussed in the literature review around visual literacy; for example, Drinkwater’s (2009) definition as the ability to evaluate and interpret visual artefacts and phenomena using critical thinking skills and Perry’s (1993) view that pupils should be visually literate in order to appreciate art throughout their lives. I reflected that as a tutor of students I had probably skirted too quickly over the possible *multiplicities* of literacy; delving into *literacies*, would have equipped students for imagining its different possibilities for critical studies.

Returning to how students could help pupils create something “new” for *themselves* in their engagement with works, I wondered if they could develop their idea and identity of “hunter-gatherer”. The term was proposed in relation to gathering more, diverse knowledge of

artworks which would inform the *content* of students' teaching but could it also influence *how they taught*? Kalin and Barney (2014:25-27) discuss William Lamson's work "*Hunt and Gather*"; it involves Lamson cycling around Brooklyn locating *shoefiti*, pairs of shoes thrown over telegraph wires to signal to others, (friends or enemies), drugs for sale, a recent murder or a death threat. Like student teacher hunter-gatherers, Lamson uses whatever tools are at hand "gathering information, artifacts and experiences" (ibid:25). Lamson shoots down and replaces the shoes with his own, "as a provocation to literally pierce this found social practice with extended and alternative meanings...he tries to make meaning while he disrupts through an active insertion of self and personal history" (ibid:26). Kalin and Barney perceive Lamson as "hunting for encounters with material culture, just as educators might search for student experiences on which to create curriculum-as-lived" (ibid), indicating that teachers can learn from *shoefiti*. Teachers often brush off pupils' difficult questions "or reprimand the action as a threat to (the) class climate" (ibid:27). These were important ideas for two reasons. Kalin and Barney's thoughts made me consider afresh the notion of works "influencing" pupils' own artwork, a thread throughout the study. Also, that teachers might be influenced themselves by an artist in their *teaching approaches* rather than drawing on artists' work for what *pupils* do, felt like something important to consider further. Kalin and Barney (ibid) do not advocate copying Lamson's work (aggressive and possibly dangerous) but rather his intention to *intervene* in and change something already there. Students were beginning to "intervene" in the habitus of tightly structured lessons with pre-determined outcomes they sometimes encountered but could they go further?

Students seemed consciously and strongly influenced by their university tutors compared to those in the first interview, hinted at in the exchange below:

B: "*What's scary about getting into a permanent job is the idea I might become stale and I like to think we might have a group and let's meet once a year because I'm scared of becoming what I don't want to become....*"

A: *It's been drummed into us so much though by (two tutors' names) not to do that, that we're always aware of it.*

B: *but there are ex-students...at my first school I had two ex-students from here in the department and they've slipped into, turned into..."*

B did not say what her colleagues had "turned into" because she broke off suddenly to talk about John Burgerman's work being in "every school". But she implied she thought ex-students had become part of the habitus of returning to "*tried and tested*" artists and ways of teaching; *over-using* works by artists such as Burgerman in limited ways. University tutors' influencing students contradicted many examples in the literature of the stronger effects of schooling and school mentors on beginning teachers; for example, Adams (2007), Collanus, Kairavouri & Rusanen (2012), Pajares (1992), Flores (2001) and Britzman (2007). Were *university tutors* "intervening" in students' identities like Lamson's *shoefitti*? I saw the students as *reflexive* where previously I had considered reflexivity only in relation to methodological positions and decisions. Bourdieu calls reflexivity in *research* "radical doubt" (1999:621); I did not know if students were radical doubters of their work, but they seemed to be moving in that direction, perhaps aided by their university tutors. Webb et al (2013: 54) reference Bourdieu's view that

"the true freedom that sociology offers is to give us a small chance of knowing what game we play and of minimizing the ways in which we are manipulated by the forces of the field in which we evolve...(sociology) allows us to discern the sites where we do indeed enjoy a degree of freedom and those where we do not";

I felt this view applied to both the students' evaluation of their practices and approaches to and to my own, in the study.

Knowing or not knowing

With this sub-theme I discuss the possibilities of knowing or not knowing in critical studies teaching, affected by, as noted above, different locations. According to students' views, what

kind of knowledge in physical, social, temporal, virtual spaces, or embodied in people might be possible or have value for pupils? Pastiche or mimicry as methods to learn artists' techniques were discussed, as in the questionnaire and the first interview. B gave the example of *"the success criteria (for a project) was working in the style of Picasso"*. Returning to the example of referencing Fanelli's work B also described *"the objective is to get this, this conveyor belt of standardisation because if you introduce other artists, and pupils take ownership of that and they select something different then maybe the fear of everything being completely different –what happens then?"* When I asked what would happen then, B replied

"I think it's brilliant but then the teachers-they've got the artists, they've got "the style of" and taking elements from that and the success criteria in the bag and brilliant it's done, easy". In this highly prescribed project, pupils would know how to produce works like Fanelli's "monsters", to be easily assessed; the tone in which the student described this indicated she did not think this was of value to pupils. Safety for teachers seemed to come from pupils' limited and prescribed knowing; *"if you don't do a final piece, you won't get an A* and that's how it works"* (A).

Continuing the theme of pastiche, I told students about the resource designed to teach pupils how to paint skin like Lucien Freud, described in Chapter One. In response, B believed that *"schools are doing pastiche and in the style of and they're not even using the same media that the artist used...so does that not make it completely pointless?...with graffiti artists as well, they get them to graffiti, they draw it out, not by using stencils and spray paint...so nothing adds up with what they do"*. In a similar vein, Siegesmund (2013:303) proposes that approaches "obsessively concerned with imparting a skills set in forming artefacts...could be *anaesthetic*" (my emphasis) preventing individuals imagining art could be otherwise. Students also valued pupils developing skills of interpretation although as noted, they found this problematic in practice; D recounted *"they're (pupils) puzzled that you've asked them to research an image or an artist and they're to make their own*

interpretation of it"; B proposed "if you've got multiple meanings in an artwork...you've only got one hour with the kids and you can only teach them one thing...and if they leave the classroom thinking that means that thing and you've told them that...and actually it's an ambiguous topic that you could explore for the whole term are you anti-teaching for making them fix on one thing?I don't know" (B). Rose (2001:25) writes of "audiences, who bring their own ways of seeing and other knowledge to bear on an image and in the process make their own meanings from it"; I felt this is what students were trying to enable pupils to do, for example D said "...we're back to that responding thing, instead of just going along with....".

Watts (2011: 53) notes that amongst teachers he worked with

"there was a growing awareness that part of the process of developing knowledge and understanding of art was engaging with the experience of *not* knowing and *not* understanding: that ambiguity and mystery have important roles to play in the process of interpreting artworks".

Teachers came to believe that revisiting works in galleries and discussing them made them revise their initial opinions (ibid:56) suggesting the importance of familiarity with artworks over time. Watts also discusses the crucially important point that (unlike writers or book illustrators) artists *do not make works for children*; this might mean "unburdened by pressures to appreciate artworks that carry specific status to more 'informed' viewers, (children) could even be better placed to engage with artists' work than adults" (ibid: 57); equally, it may mean that there are limits to what pupils can draw on to make sense of artworks, depending on their own experiences.

Students described various approaches to overcome challenges of encouraging pupils to speculate about multiple meanings in art; "unanticipated connections, relays and "lines of flight"" (Renold and Mellor 2013:35). B explained "*I've been trying to teach it independently, a kind of "freedom of speech" session where I've put some work on the board and said just completely go for it, completely unstructured...to get them looking, thinking, independent*

thinking skills, evaluating, unpicking...giving them some power...it doesn't have to directly inform their practical work, its surely informing their thinking...it's just about the kids believing they can have an opinion and just knowing about something...that their opinions count".

B seemed to work towards a kind of democracy of knowing for pupils, that they should feel able to express views, chiming with Reay's (2004ii:75) opinion that "levels of confidence and entitlements are key dimensions of cultural capital across social fields". Siegemund (referencing Greene 1995 and Schiller 2004) goes further than "confidence and entitlements" with his proposal to develop a kind of "aesthetic wide-awakeness" in pupils or "*Anschauung*" "an intellectual attentiveness to how we are in the world and how we are in relation to others around us..." (2013:302). Perhaps being attentively wide awake is not enough though. Siegemund's points illustrate where there are differences between critical thinking and critical pedagogy. They align with critical thinking as developing knowledge and understanding of the concepts of critical thinking itself *and* of its *subject*, one must critically think about *something*. *Practising* critical thinking might dispose people to understand others' perspectives and subjectivities through individual reflexivity and dialogue with others (Mason 2007). But critical pedagogy would appear to have more ambitious aims, for wider societal benefits. From a critical pedagogy viewpoint, Freire's conception of *literacy* is a means for democracy and freedom in understanding the relationship between images and words, as noted. Again, there was a sense that more could be done with differing notions of criticality with students, to foreground some of the questions, purposes and possibilities these might afford in critical studies teaching.

In the interview, I described approaches (for example, suggested by Watts 2011 and Charman and Ross 2006) where art teachers were encouraged to be comfortable with not "having all the answers" about meanings of artworks, to help pupils to speculate with these. There was disagreement on this between two students about how this might work:

A: "*I think kids would like that approach*"

B: *"I don't think they would, I know what I was like at that age...it's a difficult thing to unlearn knowing that there is no one right answer. I find it quite difficult sometimes and like...you've got to be open to responding to other people and giving them a chance to say their piece without knocking them down because you think you know more or something like that. It's quite difficult as a teacher just to let them get on with it..."*

Thinking back to my view of students as reflexive, I felt B's notion of pupils "unlearning" knowing there can be more than one way to interpret an artwork suggested she was trying to work against providing single "truths", to achieve what Kalin and Barney (2014) describe as "pushing (pupils) off their curricular foundations...by throwing them into doubt and leading them out "from the already known"" (Wallin 2007:298 in Kalin and Barney *ibid*:28). At the same time, B was aware that as a teacher, she could silence pupils, *not "giving them a chance to say their piece"*. B was caught between being "open" to pupils speculations' and yet aware that teachers *do* step in to give "the right answer" and sometimes pupils might be more comfortable with that.

These views chimed with those explored by Watts (2011:59) where teachers

"became increasingly aware that ambiguity is a notion that can be troubling for young people, located within an educational system that places a great emphasis on examinations. In this context, how prepared are children and young people to engage with the notion that there are multiple interpretations of artworks, that these interpretations are not fixed but change over time? Ambiguity is arguably the antithesis of learning in schools".

Alongside ambiguity, I turned back to another of the students' uncertainties, those of censoring artworks such as those of Ofili and Vine, discussed above. Stanhope (2011:394) references Emery's (2002:27) view that "choosing to leave out contentious art works or images is denying students of all ages the chance to debate and form personal opinions in a safe and structured environment". On the matter of pupils seeing "*controversial*" (B) works, A made an important distinction: *"is it about the content or is it about the issues it brings up...yes, because something can be very explicitly outrageous and it's easy to put it to one*

side or it's got this background of issue not right for schools..." suggesting images such as Ofili's "Madonna" could be omitted as being obviously "explicit". Other images, like Vine's "*Hi Paul Can You Come Over?*", might be less *immediately* troubling, but on further contemplation, lead to issues coming to the fore such as the cult of celebrity, divorce, depression, loneliness, or eating disorders, which some teachers would rather avoid. Students seemed to subscribe to the notion that pupils should understand ambiguity of meaning in artworks was acceptable but were unsure how potentially "difficult" issues might be dealt with, if they arose through "opening up" meanings. A proposed "*can you not use works people feel really passionate about? Controversial things and I don't know, set it up as a debate and get others to observe*", suggesting "dangerous" works might provoke responses from pupils that "the usual suspects" could not. In a similar vein, Kalin and Barney (2014:24-5) note "certain educational structures and practices prioritise the prevention of encounters with the very differences and contestations that might interrupt taken-for-granted ways of being. Herein we effectively "let our students become immune to what might affect, interrupt and trouble them"" (Biesta 2010:90 cited in Kalin and Barney *ibid*:25), echoing Britzman's views explored above.

Acknowledging uncertainties and difficulties the students nonetheless discussed different approaches they had tried. B recounted trying to conjure a sense of mystery in her teaching, revealing images, then hiding them, for pupils "*just to construct the meaning for themselves*". A also "*did a kind of mystery object where I slipped in a painting and gradually revealed it so the context was totally taken away so they didn't know what it was...just looking at the elements of artwork really....everyone is so used to seeing the finished product all the time....it's all about final pieces*".

A and D described their attempts to enliven pupils' work by the use of the "one-off lesson"; where a related but new, short activity was undertaken by pupils to renew "*excitement*" in their work; perhaps another "line of flight" (Deleuze and Guattari 1987), or "line of

becoming...not defined by points it connects...on the contrary it passes *between* points, it comes up through the middle” (Deleuze and Guattari 1987:293 in Jackson 2013:115) to move pupils momentarily away from “the moribund pedagogical activity of “delivering someone else’s mail”” (Wallin 2007:4 in Kalin and Barney 2014:27). A was frustrated in her attempts to encourage pupils to draw more quickly, away from a “*laborious*” approach; “*anyway the next lesson...I was really trying to get them to work quicker and looking at one pupil’s book I said where’s your drawing you did last lesson and he said “Oh I took it out my book miss and threw it away” and another said “the other teacher told me cut the drawings out and arrange them on one page”*. The “loosening up” that might have occurred in her one-off lesson was either discarded, or re-shaped.

In similar diversions from their mentors, C explained “*so the kids were “journalists” and they asked me questions as an artist which I know is dangerous in some respects as you could get a more pushy or knowledgeable pupil but I wanted to them ask questions...more higher order questions like why was it made that way, what for?*” Other critical studies teaching methods were discussed; for example “*the starting point is the issue or the theme, not the artists’ work or the culture, then you can...discuss the actual issue...for my essay I did the issue of war. That was the starting point and then I was able to get in artists from centuries ago...you’re still using the artwork to inform practical work*” (A).

B challenged “*but does it need to inform the practical work? Or another thing I was thinking is ...in society almost everyone digests art or consumes art but not everybody makes art so we in schools can give people the skills to interpret and enjoy...art*”

C said “*What are you teaching them then, what, what understanding?*”

B: *aesthetic understanding*”.

Students seemed somewhat divided on meanings of different kinds of *understanding* for pupils; for example, would having confidence to propose and discuss multiple meanings in

artworks be enough? Or should this be utilised to influence or inform pupils' practical work? Siegesmund (2013:301) defines "*aesthetic understanding*" "as the appreciation of inscriptions of meaning in a variety of cultural forms" as one way of thinking of the visual. Others include "technical training" (echoing views in the questionnaire and first interview) and "ways of empathetic thinking and being that emerge through engagement with art making" (ibid).

Following this and striking a chord with my earlier view that there is embodied knowledge or knowing, D described how he drew on his own encounter with Van Gogh, and brought his own paintings into the classroom to create links to pupils' portrait paintings using objects;

"...I wanted to see how they would respond to an actual painting, compared to a handout like they usually get. So I wondered if they would be different with a real painting. Also, it's my painting and I felt confident talking about it. So when they saw the actual painting, my painting, they could see the actual texture and that informed their work –I wanted them to try and get that texture...you can say all you want about a 2-D image but you can't feel it and you can't really see it...and teachers, we're all artists and why not use our resources?"

There followed a discussion about seeing artworks in the flesh-harking back to the "*ideal world*" of the questionnaire and Watts' (2011) "being there". On seeing Van Gogh's paintings, D said "*I don't think I would be here if I hadn't seen those paintings-I don't know if that sounds a bit...I remember that sensation*". "*Resources*" included the students' knowledge, affective experiences as well as his own paintings. D's hinted that he had found a space within the prescription of his mentor's project, to bring something to the pupils previously absent: "*for me, it was a painting project and I came into a scheme of work that wasn't really my own and they were kind of looking at Van Gogh and if you see a Van Gogh painting in the flesh you know...they're textured and layered and they weren't really getting that...*"

So, perhaps seeing artworks in the flesh affords a kind of knowing not possible in reproductions, in books or on the internet. Watts (2011:59) concurs with this claiming

“the gallery is a not only a place where we find what we are looking for; it is also a place where we stumble upon surprises, where we find what we did not know we were looking for...In no other place are we offered such valuable opportunities to have our lives suddenly enriched by an encounter with the unexpected”.

I recognise “surprise” meetings from my own experiences, but similar encounters are to had in wandering around libraries and the internet. Thinking back to challenges to the assumption that visiting museums is always a positive, educative experience, I wondered if it is not so much *where* things are sought, but the *intention and disposition to seek them*; openness to the possibility of experiences, whilst not quite knowing or minding what those might be.

Towards the end of the interview students speculated about the future of art as a school subject. A hoped there would come a time when pupils came to an art lesson and would “*not know whether they’re going to do a practical lesson or whether it’s going to be a critical studies lesson or something in between. Like I don’t want this whole thing, we’re in art we need to mess around with paint ...*”

D proposed “.....*I don’t know, I don’t think the name “art and design” quite cuts it in terms of what I think pupils should be doing in their art lessons in the 21st Century....I’m wondering if “Visual Culture” or “Visual Studies” would better describe what I think I’m trying to do with pupils...these kinds of terms represent to me teaching ways of manipulating the visual and pupils learning about artists or performers who work in a variety of visual media....*”. Visual Studies/Culture suggests a movement away from the painting and drawing that students in both interviews and questionnaires, had constantly referenced as the media pupils worked in most, and the kinds of images they knew, towards a wider identity for the subject. I felt D had begun to articulate a view chiming with Trafi-Prats’ (2009:152) references to Duncum’s (2000, 2002) and Freedman’s (2003) “...a change in the role of historical knowledge in our field, moving from a stress on factual knowledge, chronology and marketable canons, to a cultural and social history of visual practices”.

Webb et al (2013:51) propose that “players” in any field demonstrate a kind of “practical literacy” or “knowledge”; for people to move beyond this, a field must dispose its players towards exploring “the unthinkable” (ibid:52). D was moving towards this, at the same time as acknowledging that current “*cemented and embedded*” practices would be hard to alter; “...it’s going to be a slow process to get any real change here...”. D’s understanding brought to mind Maton’s (2012:57) about how habitus works in practice; “it is our material conditions of existence that generate our innumerable experiences of possibilities and impossibilities, probable and possible outcomes, that in turn shape our unconscious sense of the possible, probable and crucially, desirable for us”.

Conclusion

In this final section, two things are attempted. First methodological interests in the second interview are discussed especially employing Bourdieu’s ideas of reflexivity. Secondly the key issues in interpreting students’ words and their implications for future directions for critical studies teaching are considered.

In following trails of identities from the first interview, as noted, there were some similarities in the second. Content of critical studies students and their mentors used was characterised by a mixture of “the usual suspects” with some contemporary artists’ works enjoying an increasing foothold amongst them, such as Burgerman’s and Fanelli’s, thought to be easily understood by pupils. Students tried to engage pupils with a greater range of contemporary artists but this was sometimes problematic because of works’ sexual content or unfamiliarity to pupils. Students seemed uncertain of how to deal with some artworks’ “dangerous” knowledge, although this might have potential to engage pupils critically in ways students wished. Other works needed “anchoring” to more established artists as they lacked the necessary capital on their own.

Bourdieu’s proposal that (1999:608) “all kinds of distortions are embedded in the very structure of the research relationship” was kept in mind. Being unknown to students before

the interview, I was much more aware of how my identities as researcher, teacher educator and artist were entangled with students' identities in our shared experiences of critical studies and the PGCE course (albeit from different positions). Respectful of students' experiences whilst maintaining a reflexive eye on interpreting or theorising these on their behalf, I attempted to keep some distance, but not too much.

This reflexivity led me to consider the students'. I saw them as more reflexive and self-aware than those in the first interview; prepared to try and fail, more determined to empower pupils to consider artworks in different ways, whilst recognising constraints; finding spaces to make their mark and imagine how critical studies might be approached differently. Against much of the literature (and my own experiences), students seemed strongly influenced by their university tutors' views and saw themselves as acting with different purposes and dispositions to some of their mentors. Reay (2004i:437) notes that critics of Bourdieu's definition of habitus say it neglects "mundane everyday reflexivity; what Sayer terms "our inner conversations"" (Sayer 2004 in Reay *ibid*) and "dialogues with oneself" (Crossley 2000:138 in Reay *ibid*:438). But students *did* express this inner self-dialogue, seeing their work as a kind of personal, ethical commitment (Reay *ibid*) to their own development but also to their pupils'.

In methodological efforts to make something of students' words, collage offered a place to hold and represent ideas differently to writing. As pupils and teachers returned to books for a sense of certain or valid knowledge of artists, I turned back to the visual to jolt myself into different ways of interpreting. Mixing what I did not know (the students) with what I had known in the past (working with images as a teacher and artist) the collages helped propose relations between students' attempts at ways of working as teachers in becoming and the issues they raised. I am unsure if visual imaginings helped strain textual ones, but their different qualities helped create a metaphorical terrain to plot images *back into* words and themes for the reader, a double interpretation. I saw myself and the students as "social agents" who Bourdieu believes (1999: 620) "do not innately possess a science of what they

are and what they do” but might be able to understand *something* of the practices in which they are engaged. The collages and subsequent musings on their potential curiosities or “lines of flight” (Deleuze and Guattari 1987) functioned as metaphors beyond the relations between images and words; they illustrated what students were struggling with, the “conflict between *sense* and *sense*” when trying to engage pupils with artworks (Ranciere 2010:139); between judgement (knowledge and criticality) and feelings, “this unfamiliar zone of ambiguity (where) new subjects can be invented that do not fit within predetermined allotments of activity” (Lewis 2011:48). On the matter of sense, Kalin and Barney (2014:26 referencing Ruitenberg 2011:216) state “art “has a critical political role to play” in pedagogical relationships that aim to “shift common sense to uncommon sense”. Art can engender discrepancies between what we think we know and what could be”; this is where students were inching, for example in their concerns not to “*anti-teach*”, but to intervene in what is “already there”, the habitus encountered on their school placements.

Harvey and Williams (2010:94) suggest that significant learning is “transformative through a continuous production of crisis”; students, if not in a perpetual state of “crisis”, knew what they wanted to achieve, whilst acknowledging their own limitations and constraints. For example, they seemed aware of ““authentic” capital” in artworks designated by those in power (Webb et al 2013:23); teachers who in their continued references to certain artists, “forgot” to introduce new ones, or those considered “inappropriate” for secondary aged pupils. Students understood which works held symbolic and cultural capital, whose legitimacy, value and position in the school art education field is so established it seems beyond question.

Bourdieu states (1986 in Szeman and Kaposy 2010:82) “Cultural capital can exist...in the *embodied* state (and)...in the *objectified* state, in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.)”. Pupils are familiar with certain works when their presence in teaching is reproduced or many times. But, based on the students’ accounts, it is questionable whether pupils were equipped with the means to *appropriate* and interpret

artworks, as they were cast in the limited light of something to mimic, either in content or media, with little regard given to their meanings or contexts. So, a strange kind of *partial* symbolic capital was exchanged; pupils might *recognise* certain works often appearing in lessons, but more importantly *to what use* were they permitted to put them? Even works whose meanings arguably *could* be more straightforwardly understood such as those of Burgerman, Banksy and Fanelli seemed also to be mimicked by pupils, in students' experiences, put to work with nothing else in mind. So, as noted, whilst content of critical studies might be shifting slightly away from the usual suspects, its teaching by students' mentors did not seem to be. Students recognised this and did what they could with their own "lines of flight" such as the one-off lesson.

Rose's (2001:23) proposal that "since the image is always made and seen in relation to other images, this wider visual context is more significant for what the image means than what the artist thought they were doing" was aimed for by some students' mentors however. A was encouraged to use Arcimboldo as a reference to the "*....using rubbish and objects*" similar to more recent artists' works. A used "war" as a "*starting point and then I was able to get artists from centuries ago and contemporary artists too*" echoing the way some galleries display works from different times to enable viewers to see them relationally "afresh". This echoes Trafi-Prats'(2009:155) reference to Pollock (2005) who "insists that artworks...have the potential to transcend their historical moment of creation, and speak again and anew in posthumous moments of interpretation, creating belated meanings connected with the contexts and circumstances of the encounter". Thinking back to Elhard's exploration of Arcimboldo's works, he similarly notes (2005:116-117) they "were relatively forgotten until participants in the twentieth-century art movements of Dada and surrealism rediscovered them", "speaking again" from the past. These thoughts called to mind Murdoch's (2000:120); the past "doesn't just cease to be. It goes on existing and affecting the present, in new and different ways".

I thought again about the students' reflexivity and considered their views of works of the past contradictory. They were slightly dismissive of those works "*in history*" (A) or in the art room's bookcases considered less bothersome than those in the present, which might be ambiguous, unfamiliar, or raise tricky issues. On the other hand, D's reference to his use of Van Gogh *alongside* his own paintings, indicate the "usual suspects" still have something to offer to pupils.

However, students were working towards ways of using artworks with pupils with a more "critical" approach overall. Responding to D's call for "*Visual Studies*" rather than "art and design" to be taught in schools, B suggested "*maybe changing the nature of the subject would get them thinking about things more deeply...*", a different *purpose*, not *just* different content. Giroux (1997:74-75) writes "various "texts", material practices and material forms...felt in human action but ...also inscribed in material culture" contain "concretized" ideologies; operating "at the level of lived experience...of representation embedded in various cultural artifacts" (ibid: 77). Giroux proposes that these objects and processes are subjected to "critical encounters" (ibid:80) between ourselves and "the dominant society" to understand how we are made by it, and how we might want to change it (ibid). Pupils, Giroux insists, "must first view their own ideologies and cultural capital as meaningful before they can critically probe them" (ibid:81); teachers have a responsibility to help pupils do this, through the curriculum and how it is talked about. Hints of this criticality were described by students; they attempted to give pupils "power" to propose interpretations of works; to stand aside (though tempted to step in) and leave space to do this. These attempts might engender "wide-awakeness" to ambiguity and uncertainty as valid positions in encountering new or "dangerous" artworks.

Students' sense of possibilities was tangible, even though they knew the limits of their own experiences and knowledge. B "*was a bit concerned about the range of experience I've had- a bit too middle class and if you get teachers who are too white middle class with white middle class pupils of that education, in the suburbs, they're not, realistically going to know*

the grimy graffiti people by name are they?” Again, students were edging towards a more critical sense than those in the earlier interview, understanding that some teachers reaffirmed the existing habitus, “naturalising” (Webb et al 2013:40) works of the “usual suspects” as the “proper” content for pupils. According to Webb et al (ibid: 109) all teachers work between the extremes of “the various forces and imperatives with which they are confronted”; they are not free to do as they please, but perhaps they can see or sense “lines of flight”. Students both recognised and felt the habitus of critical studies, yet worked against it, as well as within it, finding small but important ways to do things differently, beginning to traverse between “practical literacy” and “cultural literacy” (ibid:57) with “an understanding of social rules...and an ability to negotiate conditions and contexts “of the moment”” (Schirato and Yell 2000 in Webb et al: ibid). Youngblood’s (2013:121) exploration of the effects of “lines of flight” are pertinent here; they “never return to the same as they sweep and pass through thresholds that keep becoming immanent, and each passing through produces an approach to a limit that is never reached. Thus, becoming happens over and over again, yet in each moment everyone and everything become something else”.

Interpretation of students’ sense of possibilities for critical studies pointed towards some different ways of framing its purposes and practices which moved “against the grain” (Popkewitz 1999:9), *unsettling* the habitus if not altering it beyond recognition. But, as the end of interpretative trails and curiosities was in sight, I wondered if I had mistakenly fixated on the *content* of critical studies. I still believed it was important what teachers (and student teachers) show and engage pupils with; that they should encounter a range of visual artefacts and images from different locations and times, including their own. But *alongside* content, it was important for teachers to be more critically reflexive about the *purposes* of pupils knowing about artworks should extend beyond the immediate location of the art room or school. For example, as noted, using “controversial” artworks and “difficult” subject matter might be a force for changing pupils’ views of what can be; for “friction, awkwardness and discomfort alert us to the relational antagonism in art works” (Bishop 2004:79 in Kalin and

Barney 2014:25). The role that university tutors, students and mentors might play in such a venture also needed to be considered thoroughly. For example, university sessions could engage students more *critically* with *criticality*, critical thinking, pedagogy and exploring ideas of multiple literacies. In common with students' sense of using "controversial" artworks in their teaching as presenting difficulties, as a tutor, I too may have avoided addressing too much "difficult" knowledge with them.

Some students' mentors seemed to have "*turned into*" teachers that B said she didn't "*want to become*"; who stopped becoming, or hunting and gathering, settling into established practices. The next stage was to step back from interpretative traversals to consider possibilities for critical studies; what small spaces might there be for movement in the field and how might the various players act from their different positions, taking account of their individual and collective contexts, desires, struggles and constraints?

Chapter Eight: Putting the critical into critical studies?

Introduction

In this final chapter the study's different elements are drawn together to propose and explore possibilities for future development of critical studies in secondary art and design teaching. Certain trails and curiosities are recalled for example, themes in the students' interviews, the use of Bourdieu's key concepts and other related theoretical perspectives. The study's beginning questions are kept in mind: around the key issues in existing literature and research about critical studies' content, purposes and teaching methods; how student teachers navigate different school placements and ways of teaching critical studies in the light of their developing identities; the opportunities afforded by students' positions in schools to put the "critical" into critical studies.

In Section One **Making the Study** the metaphor of art making is used to discuss methodological concerns; a reflexive view of the study's frustrations, opportunities and limitations, what has been learned and what might have been done differently.

In Section Two **Knowledge, Language and Subjects: meaning-making in Critical Studies** key concepts related to critical pedagogy are suggested for critical studies to become more critical in its purposes, content and teaching methods. The crucial importance of pupils and student teachers making meaning-of themselves, their experiences, and of artworks is a guiding theme.

In Section Three, **The Critical Cast**, what these explorations might require from different individuals involved in the education of beginning teachers of art and design is suggested. In following trails from earlier chapters, examples of critical studies teaching with a critical pedagogical stance are discussed; in this endeavour, dominant discourses in initial teacher education, constraints within which different individuals working with multiple identities function, are considered. The wider political "backdrop" is also touched upon, for example, how notions of neo-liberalism and conformity in education and recent governments' policies

intersect with key issues within the study. Finally, the aims of the study are revisited to discuss responses to the initial research questions.

Section One: Making the study

In evaluating methodological challenges, Kalin and Barney's (2014:21) reflections on art making echo the experience of "making" the study and how it is communicated:

"our plans never quite match...what we plan...within the creative process, ends emerge along non-linear, improvised paths. When creating, we have to be willing to enter territories where the final destination is not known in advance. Art making is rarely, if ever, about the following of a pre-determined sequence of steps toward a forgone conclusion".

The study has been akin to creating an artwork; both involve enquiry, intense looking, frustrations, false starts, discarding or embracing ideas, encounters with the self and others to make something new. Research and art practice both occur in different kinds of physical or metaphorical plots, territories, or spaces, connected to internal and external, real or imagined, and familiar or strange worlds. Bourdieu's views of the relationship between the subjective "social being as it is experienced and lived from the personal, inside out" (Jenkins 2001:25) and the objective "social world within which it is framed" (ibid) are relevant here. Grierson's (2007:532) reflections on researching art as a site of knowledge also strike a chord with my position and "presence" in the study:

"as one who constructs meaning (the artist) and one who interprets meaning (the audience or viewer), one who reflects on questions of meaning (the philosopher) and one who interprets these reflections to make sense for others (the writer). Thus the artist/writer's presence through the text is signified in the marks as much as the erasures".

In tune with Grierson, the study's "marks" have been drawn from different identities to plan, scrub-out, tear-up, re-make and re-draft its becoming; beginning with reflections on educative, horizon-shifting "critical encounters", carried as a trace or embodied "sediment"

(Robins 2013:161) from being a student, artist, teacher, to a teacher educator and researcher. As explored in the literature review critical studies is figured as a palimpsest, a set of practices with issues present at its outset that keep re-surfacing. This view of critical studies also fits with Maton's (2012:58) description of habitus as developing "a momentum that can generate practices for some time after the original conditions which shaped it have vanished". The study itself has palimpsestic features; for example, whilst student teachers referenced a wide range of artists and artworks, certain "canonical" works refuse to disappear completely from view, durable in their continuing presence.

Continuing the metaphor of making art, the methodologies and methods of the study have functioned as its "materials" and means of expression; malleable to shape or confound the maker's intentions; to take on a life their own, gaining momentum with each addition, erasure or move; intent on creating meaning, sense, interest and coherence. Like troublesome art materials or tools which refuse to perform the artists' will, methods for collecting and interpreting students' views about their critical studies teaching presented difficulties. Questionnaires, despite their known limitations helped to sketch out several curious and important "trails" to follow in the interviews. For instance, students' desires for and frustrations with critical studies in the particular contexts of their placements were hinted at. Some sense of the artists and artworks students used in their teaching was gained; a mixture of the "Usual Suspects" (Swift 1993) with some contemporary works by artists such as Banksy and Emin. Students' intentions to make something of their own within tightly prescribed projects were alluded to; for example the student who taught pupils about Matisse's cut-outs by taking them through his collage method from the beginning, rather than requiring them to mimic his finished works. But, fleshing out hints and allusions to understand why choices were made was challenging. A particular frustration was with using a grounded theory approach to interpret questionnaire data by fragmenting it into "codes", out of which no complex understanding was possible. In desperation I turned to a visual means of representing "themes" with a "Cabinet of Curiosities". Assembling disparate

objects suggested by students' words helped make a little more sense and also laid the trails to using collages further when constructing questions for and interpretations of, the interviews that followed.

In the first interview, with students already well known, it seemed that the "Usual Suspects" were fading from view in critical studies content. Students explained Banksy as a popular choice for teachers as an artist referencing the contemporary world which pupils would be interested in. Students' desires, agency and struggles were more "knowable" than in the questionnaires; they wanted pupils to understand more than artworks' surface appearances, or material qualities, but found this challenging if pupils were inexperienced in discussing works. Students were critical of some mentors who appeared highly motivated in their own art practice and developing art historical/contextual knowledge to support this, but did not bring these commitments or dispositions to their teaching. The discussion turned to intersections of artist/teacher identity, picking up trails explored in the "In-betweeners" chapter. Students' multiple identities came up against their mentors' practices in some cases. Others worked with inspirational teachers who did not conform to critical studies teaching which appeared to be focused on securing high examination grades for their pupils alone.

The second interview with students not previously known had a different "tone"; they seemed much more "critical" in their stance to the same challenges faced by students in the first interview. The word "habitus" was not used, but they understood established ways of teaching critical studies in some placement schools exert a powerful force; their efforts (for example, using the "one-off" lesson) to work against embedded practices, were not always successful. However, in small ways they attempted "lines of flight" to resist their mentors' practices; they desired to be "hunter-gatherers", developing their (and pupils') knowledge of varied artists to support their future careers. Why students adopted a more critical stance to those in the first interview is not known but it seemed, against much of the literature they were highly influenced by their university tutors.

Both groups of students interviewed were convinced of pupils' importance of seeing artworks "in the flesh", having had "illuminating" experiences (Taylor 1989) of this themselves. But again, they sometimes found it problematic to engage pupils beyond first or immediate impressions. Both groups reported that pastiche and mimicry remain well established means of engaging pupils with artworks which they believed had limited value beyond teaching practical skills. This view is in tune with what Adams (2013:243) strongly criticises as the "reductive" neo-liberalization of art education characterized by "passively reproductive activities" that prevent school pupils from having a say in their own learning and arguably embeds those practices even further.

Whilst seeming more biddable forms and materials to flesh out "sketches" of the questionnaires' curiosities and trails, interpreting the interviews was not without challenges. Rejecting grounded theory, I turned to using themes. Following Bourdieu's insistence that reflexivity is essential in research (2002) its maintenance throughout was attempted. But all methods of interpreting and theorising are invested with the researcher's interests (Braun and Clarke 2006, Bazeley 2009). For example, collages were ultimately my interpretations; drawing on one's own resources, there is a danger that interpretation becomes fanciful if it cannot be subjected to others' perspectives. This is crucial because researchers like artists confound, question or develop their ideas and representations to speak to others'. Had students' words been shaped like clay to my ends, losing sight of their original "material" qualities in their re-figuring? Was taking fragments (words, phrases, thoughts spoken out loud) so far from their original contexts that something was either distorted beyond recognition or lost, self-indulgent? On reflection, collages used with students (for example, following the interviews) might have added further interpretive layers.

Other limitations and frustrations with the study coalesced around time; having too much in between stages, but not enough to follow alternative paths. These feelings are akin to drawing a scene, then having to leave too soon. On returning one finds the conditions (people, places, weather) significantly changed or the exact spot from which the drawing

was begun is lost. Or, the artist/researcher has changed so much that the scene no longer feels (even if it looks) the same or matters in the quite the same way.

Significantly, “real life” gets in the way; with its face turned away, the study faltered at times. Later, turned round into the light ideas grew again, but in different directions-conditions changed by further encounters in-between. As predicted, the neat action research “cycle” of plan, act, evaluate (eg: see Newby 2010:649) was not followed. Rather, steps were re-traced more reflexively in the shoes of others’ ideas to stretch my own. At different points, more (or less) could be written, read or done, as is almost always the case when making artwork. On a visit to an exhibition of Malevich’s works (Malevich, Borchartd-Hume, 2014) a companion commented: “look, that’s interesting, you can just about see in this part of the painting there were lots of details and bits Malevich first thought to include...but I think he simplified it and made the shapes bolder to make a stronger overall sense of the whole image”; I hope the same can be said of this study.

Importantly, observation of students’ critical studies teaching could have been another method of data collection to look at their “landscape” from a different position. However, as observation was routinely used to assess students’ for their PGCE course, even with reassuring them that observing for the study was for a different purpose, I am unsure if for them it would have felt different. For students in the second interview to be observed teaching whilst not knowing me would almost certainly have been as stressful (possibly more) than if they had known me. Students observed in previous small scale studies had felt under pressure, so from an ethical perspective I was keen to avoid this. On balance, I believe observing students teach would not necessarily have provided significantly different perspectives than those gained in the interviews. I could also have followed the group interviews with individual ones; this might have provided further opportunities to dig deeper into students’ identities and experiences. However, practicalities of time and access prevented this.

There are further reflexive thoughts on uses of habitus, field and capital. There is no claim to have adopted them as a complete method; this would have been too constraining. However, Bourdieu's concepts have been excellent "tools to think with" (Jenkins 2001); the interconnectedness of habitus, field and capital has assisted in understanding practice in critical studies. For example, that certain artworks have more symbolic capital than others and "count" has been an important focus throughout (and one to which I return later). As importantly, limitations of Bourdieu's ideas have been touched upon; for example, if habitus is as durable as he claims, there may be no hope of the changes to the embedded practices I suggest. However, following Bourdieu further in considering the potential of individuals' dispositions and agency, change is possible in critical studies, even if only in small ways, through individual struggles as well as collaborative, shared endeavours. There is no claim to have been thoroughly successful in uncovering "the most profoundly buried structures of the various social worlds which...tend to ensure their reproduction or their transformation" (Bourdieu 1989:7 in Wacquant 2002:7) but something of this principle has been undertaken.

So, where did methodological limitations and complex interpretations point to? Importantly, how had my views about critical studies content, teaching and purposes gradually shifted in the light of the study? In the following section I draw upon ideas associated with critical pedagogy as informing proposals for more critical studies, keeping in mind interpretations of students' views.

Section Two: Knowledge, Language and Subjects: meaning-making in Critical Studies

Although students did not use the term “critical pedagogy”, as discussed, those in the second interview seemed to move towards a more critical approach to their critical studies teaching. For, in their resistance to prescriptive teaching focused on using artworks to teach technical, making skills, they were working with a critical orientation in my view (for example see Giroux 1997, Atkinson 2006) and *against* the kind of conformity some saw in their mentors’ teaching. They were working towards Gude’s (2013:41) suggestion that art education should empower pupils “by introducing them to the many practices of making meaning that have been developed by artists throughout the world and throughout the ages”. Students did not mention phrases such as “neo-liberalism” either but I believe that, in tune with Adams (2013:242) they were resisting in small ways what he sees as key features of the influence of neo-liberalism on art education; “easily assessed outcomes” and an ethos of compliance rather than criticality in teaching and pupils’ learning.

Drawn alongside the study’s different elements and following Gude’s view, theoretical perspectives and examples of critical pedagogy are examined as proposing that critical studies could do critical pedagogical work. This is complex as critical pedagogy is criticised for being too theoretical and according to Evans (2008:20) lacking “a bridge to the practical” or “a practical specification” (Graziano 2008:154). Theorists extol its virtues but with little guidance for its application; lecturers teach its principles using methods at odds with those principles (ibid). Kalin (2014: 196, referencing Ruitenberg 2011:211) offers a further critique; that focusing on the “critical message” of artworks, educators may simply be using another “pre-determining” of what pupils might know and understand.

A simple critical pedagogical “blueprint” for teaching critical studies cannot be provided. Nonetheless, subscribing to Popewitz’s (1999:12) plea that “to develop a critical attitude...we need hope” and believing “Hope, as a form of pedagogy, confronts and interrogates cynicism” (Denzin 2009:12), change is possible. In any case, following McGregor

(2009:348), moved to make her own critical interventions as a teacher against conformity and a sense of powerlessness and in common with some students in the study “to do nothing is to side with the powerful”. Something of these hopes and interventions has been articulated by students, even with deeply embedded practices, and by art educators and artists who work in a critical vein, explored below in Section three.

Definitions of critical pedagogy’s purposes and aims, according to different theorists, hint at what might be possible. Atkinson (2013: 200) proposes an overarching purpose for critical pedagogy is to “reveal inequalities in the education system, curriculum and teaching methods, for example...resources or cultural bias, in order to argue for more equitable and emancipatory systems and procedures”. Similarly, Graziano (2008:154 referencing McLaren 1998) defines critical pedagogy as “a way of thinking about, negotiating, and transforming the relationship between classroom teaching, the production of knowledge, the institutional structures of the school and...the wider community”. Importantly, Giroux (1997:71) suggests the key critical pedagogy “project” is “how can we make schooling meaningful in order to make it emancipatory” (my italics); that if pupils make sense of their worlds, they are more likely to be able to understand others’. These aims are those I subscribe to, against, as noted, a skills-based, prescriptive and narrow orientation to critical studies teaching which would appear to value high performance in examinations above more emancipatory democratic aims.

Embracing uncertainty and disruption in learning (eg: Pringle 2013), visual literacy (eg: Jagodzinski 2013, Tomsic Cerkez 2014) and histories that have informed pupils’ identities and cultures (eg: Meecham 2013) are further related purposes for a critical pedagogical approach in art. These aims chime with students’; to engage all pupils with “challenging”, contemporary and diverse artworks which push their thinking beyond superficial encounters. So, these are not new ideas or aims for theorists and art educators; rather, there are possibilities of new orientations for critical studies, if they could be enacted by different “players”, taking account of their dispositions, perspectives, identities and constraints.

Knowledge production in critical studies is where more work could be done, for example in enabling pupils to know about more diverse artists. Giroux's (2000:89) description of "conservative" pedagogy, "a technical practice primarily concerned with the process of transmission" of the Western tradition is one I recognise and position this study against. Likewise Evans (2008: 18) references Apple's (1979) view of schools "engaged in preserving and distributing the symbolic property of cultural capital". Whilst students did not use the term "cultural capital", they attempted to introduce different artists into their teaching, rather than reproduce those used by some of their mentors. In this way, students were helping to shift what knowledge (in terms of kinds of artworks) counts as possessing cultural capital. But more than this, how such knowledge is produced or presented is also important. A critical orientation does not simply mean "adding" more artists into the critical studies "mix"; it also involves *knowing more* about them.

Evans (2008:17) notes that Freire (1970) is against approaches "in which knowledge is bestowed upon ignorant students by knowledgeable teachers". Rather, Freire advocates teachers encourage a dialogue "through which both student and teacher learn" (Evans: *ibid*). Dialogue to co-construct knowledge recalls students' accounts of their (albeit not always successful) attempts to discuss artworks with pupils, to develop their "aesthetic understanding" and ways of making meaning with and from artworks in a collaborative way. In tune with this, Giroux (1997:21) is against knowledge that is "expressed in a language that is basically technical and allegedly value free" in classrooms; this results in pupils being unable to make the "jump" to dealing with more complex concepts (*ibid*:22). Where teachers continually discuss artworks with pupils in terms of material qualities alone, pupils will see and read them as arrangements of materials and forms, unable to be understood as meaning-making opportunities, or artefacts to be encountered in a range of ways. Projects such as Guernica Wrapping Paper, Lowry batiks and Aboriginal Logs discussed in the study, appear to be examples of what Giroux argues against. For, the context of the artworks and artefacts they reference is ignored, permitting pupils no alternative but to work with formal

and material “language” alone. This also brings to mind den Heyer’s (2008:258-9) reference to Aoki’s (2000) critique of “good teaching”, or “art of teaching” where “it is good to make learning easy for students, that good teaching reduces complexity to simplicity, and difficult language ought to be stripped of “jargon”. Aoki (2000:367 in den Heyer *ibid*:259) defines this orientation as “the profound refusal to teach”, another kind of conformity, which whilst leading to easily assessable outcomes from the teacher’s perspective, diminishes other possibilities for pupils’ understanding in critical studies. Students’ attempts also strike a chord with Adam’s (2013: 248) view (echoing those of Aoki, Giroux and Freire) of the importance of creative practices which “embody the democratic ideal of the director-learner, a fellow participant in, rather than the subject of, a learning process...they can stand for what remains of the transformative democratic potential of education”.

Students reported discussion is one of the key methods for engaging pupils with artworks, so the relationship between language and knowledge production in critical studies is crucial. Webb et al (2013:95) note that although “language is not powerful in and of itself...it becomes powerful when it is used in particular ways”; it is a perfect example of Bourdieu’s notion of a “structuring structure” (it provides a means for understanding the world) and a “structured structure” (it is the medium by which these understandings are communicated)” (*ibid*). Language can also be seen as one of the “conditions assumed in the study of art” Grierson (2007:536) has in mind, that “determine the kind of knowledge that is available through art” (*ibid*).

Gude (2013:39) proposes a critical pedagogical approach to knowledge in art education “...not as an end in itself, but as the transmission of the tools needed for conducting creative investigations into important themes” in pupils’ lives. Also chiming with students’ aims, Gude suggests that pupils learn “aesthetic codes” to make their own meanings-as interpreters and artist makers” (*ibid*). Crucially, this “is more than an intellectual exercise in deciphering codes or playing with signifiers” (*ibid*); making meaning comes from making and interpreting art. This “double” meaning-making would suggest an overarching visual literacy, a “language”

that can be drawn on for both making and interpreting, a close intertwining of both art practice and critical studies, at odds with some of the literature referenced elsewhere in the study (eg: Hughes 1993, Thistlewood 1993).

Visual literacy is far from a new idea (for example see Allen 1994, Tallack 2000, Raney 1999). But, as Tomsic Cerkez's (2014:274) reference to Bleed (2005:3) suggests, visual literacy is "now as essential as more traditional forms of literacy". In tune with this Drinkwater (2011: 3) references Cazden et al. (1996) who "argue that the multiplicity of communications channels and increasing cultural and linguistic diversity in the world today call for a much broader view of literacy than portrayed by traditional language-based approaches". Figuring contemporary culture as particularly immersed in predominantly visual forms, Garoian and Gaudelius (2004:298) similarly propose "an understanding of its impact on social relations enables art teachers and their students to distinguish between its corporate, institutionalised expressions of subjectivity, and their personal expressions of subjectivity through artmaking". In an image-saturated world, visual literacy may become a central aim for *critical* studies which draws on contemporary visual culture as well as attempting to enable pupils to understand its formation and power; its social and popular cultural capital. However, the teaching and promotion of visual literacy has its critics as just another method by which neo-liberal educational aims are furthered. For example, Peers (2011:419) proposes that teaching visual literacy, with an emphasis on viewing understanding of art works as a set of "rules" to be learned may be merely another "streamlining" or "boiling down" (echoing Adams (2011)) view of "reductive" teaching practices) of "the image of the human subject who will learn those rules, so as to "free up" knowledge about art and reduce (its) complexity". It is my view that secondary age pupils *do* need to be assisted in finding ways in to talking about and learning about different artworks and images; but this should not be figured as a simplistic process to "work through" which avoids difficult issues, subjects or subjectivities.

Thinking about different subjectivities, the subject of art is turned to; re-viewing the visual in order to propose some of its critical purposes and affordances as the subject site of critical

studies. In this, interpretations of students' views of critical studies as being able to teach pupils different things are revisited. Starting with the visual as a knowledge source for teaching is in one way very obvious. For, it has already been noted that students (and more experienced teachers) use artworks which illustrate skills they want to teach pupils. But, because, as Robins (2013:163) notes there is an "inextricable connection between form and content" in artworks and all visual endeavours (films, adverts, social media) the crucial point here is that there is learning potential in taking apart (and putting together) the form and content relationship. This means stepping beyond the technical, traversing into realms of affective, visually linguistic, complex meaning-making and knowledge production; to draw on existing ways of framing artworks, and to take account of individuals' experiences of them.

For example, Pringle (2013:113) references a fictional character's encounter with a painting in a museum (Dora in Iris Murdoch's *The Bell* (1973/2004)) "wherein the art object actively contributes to the construction of meaning...artworks cannot literally "speak" but they communicate provisional and shifting meanings, which inform viewers' interpretations" and are possible "sites for learning" (Atkinson in Addison and Burgess 2013: 202). Pringle cautions that these kinds of "conversations" do not occur in a vacuum. Dora's cultural capital (her "accumulated knowledge of, and familiarity with, cultural practices...acquired through the development of certain skills, abilities, and above all education" (Pringle *ibid*:115)) means she is already well disposed to "listen to" the dialogue Murdoch describes. This is similar to students' descriptions of their own critical, highly educative encounters influencing their artistic development, which they were keen for pupils to experience too. Students' awareness of these desires might be cast as those which enable pupils to go beyond the "accepted" or "acceptable" neo-liberal view of what artworks are for; not simply representations of what "counts" as "the best" of human endeavours but much more than this, as sites for learning how social, political and cultural forces work to privilege this or that object more than another.

Importantly, “Dora” made me consider Atkinson’s (ibid:198) proposal of “the learner as subject” in relation to art, “where practising and experiencing art...is a process of becoming in which art is experienced as part of self, a self that evolves in the process of making, doing, seeing and speaking”. This chimes with Giroux’s (1997:81) view of the importance of pupils being able to “interrogate critically their inner histories and experiences...to be able to understand how their own experiences are reinforced, contradicted and suppressed as a result of the ideologies mediated in the material and intellectual practices that characterise daily classroom life”. Thinking of how experiences might be disrupted or transformed by learning, Pringle (2013:113) draws further on “Dora’s” encounter to consider its educative force:

“a disturbance to the learner’s customary ways of understanding that is prompted by a specific event, which in turn, enables that learner to think something new...the framing of learning as an event is a useful starting point...it draws attention to the importance of risk and experimentation and the openness that is required to move into a space of not knowing in order to gain new insights”.

This sense of being comfortable with fleetingly feeling uncomfortable in order to “think something new” chimes with Giroux’s (2000:94-5) reference to Bhabha’s (1994) notion that:

“culture is the sphere of provisional meaning, indeterminacy, and uncertainty and it is precisely this emphasis on the conditioned, contingent, and contextual that offers that in-between space where identities are formed, agency develops, and pedagogy is manifest in the ethical formation of the self in history”.

Thinking about meaning and knowledge in art itself as shifting and contested, individuals may need to be open to similar feelings in their interactions with art, in order to make their own sense as well as take account of “received” knowledge about it. For, as Hanrahan (2006: 152 in Hall 2010:106) suggests in trying to make sense of the world, meaning is incomplete and remade “from moment to moment”. Thinking about pupils’ encounters with artworks, Giroux notes Bhabha’s proposal that pupils’ “maps of meaning, affective investments, and sedimented desires that enable (them) to connect their own lives and

everyday experiences to what they learn” are taken seriously by teachers (ibid:97). This kind of pedagogical commitment would enable, Atkinson (2013:211) suggests, pupils “moving beyond...established ideas and values and extending our understanding of what it is to be human...where the emergence of the new precipitates new becomings at local levels and the emergence of new worlds”.

However, Grierson (2007:537) warns against “discourses of identity and subjectivity in that constructions of ‘self’ are enmeshed in the way art as a knowledge practice is framed pedagogically”; these can simply reproduce accepted and valued ways of making art in educational settings and “...around such mythologies both art and artist become cultural capital for the business of fulfilling society’s civilising dreams of utopia and progress” (ibid:538). This is a crucial point, for I did not want to encourage students to shift critical studies practices uncritically. Recalling critical pedagogy’s aim to understand difference, whilst the self is important in encountering and making art, people inhabit the world with others, who see themselves and their own worlds differently. This view of “self-hood” might be an alternative to the self-*serv*ing goal of individual educational attainment as the economic “prize” in the contemporary world. Rather, a critical orientation would be “open and discerning, fused with a spirit of inquiry that fosters rather than mandates critical modes of individual and social agency” (Giroux and Giroux 2005:28-29).

So, choices for critical studies in art and design are proposed, informed by critical pedagogical purposes. For example, in relation to content, artworks cannot be divided neatly into those that promote the aims of critical pedagogy or afford a critically orientated engagement and those that do not. But, all critical studies content could be considered with critical pedagogical aims in mind. For example, as discussed a critical approach should stretch beyond engaging pupils with formal elements within artworks, defined for example, as colour, light, tone, shape, texture, line (for example see De Sousa Vianna 2009) in order to teach pupils how to use them. These aspects are important but should not be taught as the sole or dominant modes of engagement with artworks or in isolation from other aspects

of the visual, as they appear to be in some schools. One cannot “speak” or “make” a sentence or visual object without knowing words or forms; but equally without knowing what words might mean, a language cannot be easily spoken or understood; this would be like seeing letters and words as shapes alone, not representations of objects or ideas. Thinking of content with a critical purpose involves pupils in looking and thinking inwards and outwards; to have an encounter with the self (Atkinson 2013) but also to communicate with others in the world. So “speaking”, “making” or using visual language with particular intentions requires an understanding of how words or visual signs function beyond their immediate appearance.

Critical studies must also teach histories of individuals, cultures, genres and communities (Meecham 2013); as well as “an array of ways that images can carry meaning whether by means of description, representation, expression or symbolisation” (Tomisic Cerkez 2014:282). Grierson (2007:541) suggests “If difference is to be a workable pedagogical practice then conditions of meaning-making through image, object, idea, sound, text or artefact must be critically examined in the art educational encounter” (ibid:541).

Art suggests there are many things to know about it; physical, material, temporal and formal qualities but also representations of objects and subjects as well as beliefs, places, people, events, stories and feelings, or a complex mixture of all of these. But in a critical pedagogical view, the teacher or pupil need not be limited by these qualities, or what they invoke, or evoke. Content viewed with a critical purpose draws attention to things other than what it necessarily intends to; it can reveal (as well as represent) things beyond or different to its original aims-it has its own self-a physical presence (materials, forms, colours, textures) that can also evoke as yet un-thought things for different people; a site of pedagogical power to stretch beyond itself. Grierson (2007:535) states:

“art may be a work that opens to the world and brings the world into its ‘presencing’... In this way the students’ art works and art processes would open or reveal a reality or set of conditions, rather than replicating or representing an a priori reality that exists prior to the act of material practice”.

So, critical studies accounts for the nature of the multiple subjects involved; the particularity of the artworks referenced and those who encounter it and make it. For as discussed, “pedagogy involves the production and transmission of knowledge, the construction of subjectivity, and the learning of values and beliefs” (Kincheloe, McLaren and Steinberg 1997:xiii) about oneself (or “selves”) and others.

Having focused on the content in critical studies, there is wavering around the degree to which it matters. In light of the purposes outlined above, and in students’ moves towards similar aims, I am persuaded that secondary aged pupils should learn about the art of the worlds they inhabit. So contemporary artworks and visual culture are important reference points, as noted, especially in a time when “the “pictorial turn” is still in progress” (Tomsic Cerkez 2014:273). But, pupils should also know about canonical works, because they have much to teach about how and why they became invested with their status. But the “Usual Suspects” works should not be privileged as they currently appear to be in some schools. As noted, the purpose of difference means pupils should learn about diversities and commonalities within art. And, as explored in the literature review there is a challenge in presenting these works only in terms of their difference or “other-ness” compared to those more familiar. Pupils need to encounter the many potentials of art not by variation alone- what is done with content chosen for its critical pedagogical affordances, is absolutely central. Banksy is pertinent here, his works examples of contemporary art that have potential to engage pupils with many critical pedagogical aims-as commentaries on consumerism, sexuality, and morality for example. But, students in the study explained Banksy’s popularity in terms of how to teach pupils to mimic his media and methods not his messages and meanings, severely limiting his works as sites for more critical encounters. Rather, Dafiotis’ (2013:154) conception of the artwork “not as a representation of a larger discursive formation (saturated and comprised by language) but as a presentation of what eschews it, what creates lines of flight from it” is where my proposals lie.

Before moving on to explaining how different players could enact the shifts towards critical studies suggested, informed by critical pedagogical perspectives and ideas, key proposals are summarised.

Critical studies should teach pupils the importance of the visual as a pedagogical subject and object which can be encountered individually and collaboratively, internally and externally. To enable this, teachers need to teach pupils “tools” for visual literacy to put to work in their own work and to understand others’. Visual literacy in this case extends beyond commanding, using and understanding art’s materials and forms (important as these are); such “tools” might be questioning and responding to works in practical ways, or through discussion, proposing meanings, or examining others’ views of these. Critical studies should take account of pupils’ experiences, motivations and interests; this might mean a focus on contemporary art and visual culture but equally pupils should learn about canonical works so they understand notions of cultural capital. “Others” works should be framed in multiple ways, with a view to shifting what counts as cultural capital. To assist this, critical studies should be taught with a co-constructive approach, enabling pupils and teachers to feel comfortable with feeling uncomfortable with uncertain interpretations and meanings in artworks. In summary, critical studies teaching should eschew easy solutions to complex working with artworks-their meanings, contexts and potentials as sometimes difficult to fathom objects.

Section three: The Critical Cast

In this section, how different members of the cast involved can affect the changes and purposes suggested for critical studies proposed and discussed in Section Two is considered. The cast includes subjects (university tutors, student teachers, mentors, pupils, artists and importantly art itself) located in different fields (universities, schools, galleries) and plots (political, visual, metaphorical, social). In these varied locations, subjects work with multiple identities (artist/student/teacher/artist teacher/teacher educator/researcher) and varied pedagogical aims for themselves and others. How individuals “play” or enact critical studies is crucial to its re-conceptualisation in the ways hoped for; how people encounter and make sense of knowledge, language and other “subjects” in their particular pedagogical roles and contexts. Examples of individuals’ critical pedagogical practice are discussed to consider how proposals for critical studies can be worked towards. Included in the cast, I reflexively account for my own traversals in the study, for example, in the light of interpreting students’ views of their critical studies teaching. There are two intertwined sub-sections in the “plot’s” final act: The Backdrops and Multiple Identity work for Critical Pedagogical Scenes.

The Backdrops

An obvious but important point is that initial teacher education, in both schools and universities significantly influences the teacher-identity formation of student teachers and their practices (Mockler 2011), including critical studies teaching. As initial teacher education forms an important “backdrop” to proposed changes it is crucial to consider (albeit briefly) some of its characteristics and locations for their potential to afford or inhibit change. In common with critical studies as a “palimpsest”, initial teacher education might also be cast in a similar light of shifting yet recurring arguments about its purposes, content and teaching methods, highly influenced and constrained by successive governments’ views of how (and where) to best train teachers. Initial teacher education can also be figured as a complex

field with its own habitus and arguably in common with all phases of education, has been highly influenced and constrained by neo-liberalism, where schooling is seen as a preparation for economic success. For example, Adams (2011) proposes that in a neo-liberal view, work with beginning teachers is framed as training rather than education; teachers may be skilled and compliant, but not critical, able to teach to high stakes examinations, but with little understanding of pedagogy. In a similar vein, Peers (2011:420-1) states that from a neo-liberal perspective “in educational terms, it no longer matters whether knowing is authentic so much as whether the performance can be capitalised”; as long as student teachers can “perform” pre-determined competencies and behaviours, they will succeed and so will their pupils. In tune with this Furlong (2014:135) describes New Labour’s neo-liberal “modelling” and reformation of initial teacher education as “required to deliver teachers willing and able to embrace (a) centrally defined, target-driven culture”.

In the habitus of initial teacher *education* (rather than training) the relationship between theory and practice is firmly embedded, highly influential in how students make sense of their experiences (or do not) and identify themselves with the teachers and tutors who support them (Pauly 2003:266). Whilst authors such as Grenfell (1996) propose teacher educators are too “theoretical” in their work, rather than enabling student teachers to deal with their immediate “preoccupations” in school placements, others frame theory as being relevant and applicable to practice (see Tigchelaar and Korthagen 2004). Grenfell’s figuring of the theory/practice “gap” in teacher education is well examined in the literature (for example, see Darling-Hammond 2006, Buitinck 2009, Hascher, Cocard, and Moser 2004). Tigchelaar and Korthagen (2004:665) claim theory may be “washed out” in school placements as some students are more influenced by their mentor’s practices, as discussed elsewhere (for example see Adams 2007, Allen 2009, Collanus et al 2012).

It is undeniable that students, teacher educators and teachers believe the theory/practice “gap” needs to be “bridged”; university tutors continually work to do this, sometimes with success (Tigchelaar and Korthagen 2004:665). Students’ keenly experienced feeling of “in-

between” university and school, discussed in Chapter Three can be framed as a symptom of this theory/practice divide. But the more important issue is that practice or theory discussed, “modelled” or examined in university sometimes does not work, or “fit” in schools as the contexts are too different. Although students were not directly questioned on these issues, their interview accounts imply they experienced this disjuncture and found it problematic. For example, recall a student’s frustration at not being able to put into practice a pre-designed set of questions and another’s description of pupils visiting galleries which had the ring of an “ideal” rather than a reality. Despite stressing commitment to engaging pupils with “challenging” works, students admitted they sometimes found it too difficult if pupils were not used to discussing works in depth, especially related to “sensitive” content. In observing students teach over several years, they could not always “translate” ideas from university sessions into their own teaching especially in schools where their mentors taught critical studies differently. In the interviews, if students found their own plans too hard to carry out, they sometimes fell back on “tried and tested” ways of their mentors. Where university tutors suggest approaches which students find too problematic to employ in schools, the “gap”; may widen and university learning remains “theoretical” or abstract, unable to be practised in schools. Dafiotis’ (2013:142) account of his and colleagues’ experiences of being a student teacher very much chime with my own discussed in Chapter One and to some degree the students’ who were interviewed. He states:

“art education, as practised presented with a set of historically sedimented skill-based procedures hinged upon a somewhat vague curriculum that continuously frustrated the novice. On the one hand, the new teacher was expected to navigate the curriculum’s uneven borders, and on the other, to conform to a prescriptive school culture imbued with perfunctory exchanges”.

Turning to schools as “backdrops” for students, as discussed elsewhere in the study, some schools and teachers seemed led by the need to gain high examination results and work within very established practices; examples of long lasting habitus’ with pupils producing artworks and learning ways of understanding believed to “count”. These might be seen as

further examples of the effects of neo-liberalism, what Adams (2013:242) sees an “assimilation” of art and design into a wider school market-oriented curriculum “where creativity is suppressed by performativity in the form of high-stakes testing and league tables, (where) more compliant and easily assessed activities can readily replace creative ones”. Interestingly, Furlong (2014:135) distinguishes between New Labour’s and the current Coalition’s “takes” on neo-liberal educational policies which are relevant here; whilst the former was very “utilitarian” and market –driven, the latter has been according to Furlong “profoundly *not* utilitarian...about the preservation of our cultural heritage...exposing young people to the best that has been thought and said”, in other words, maintaining that which has cultural capital “on narrower, more established lines” (ibid:137).

In the interviews, whilst some students were inspired by their mentors, others described teachers who had “turned into” those who chose “easy” teaching content, avoided straying down paths concerned with meanings or artists’ intentions in discussions with pupils and taught projects with prescribed outcomes. Students found some mentors gave energy to their own art practice but not their teaching, unwilling to cross the “bridge” between their own artistic identity and their teaching.

An obvious suggestion is that university tutors, students and teachers could collaborate more effectively to help make connections between students’ different areas of work. But, from a critical pedagogical position, the differences between students’ school and university-based learning might be cast as a more positive “plot”, or “discursive” space” (Grenfell 1996:300) to open up possibilities for the kinds of critical studies teaching proposed. Acknowledging they operate from different positions but with not wholly divergent interests and dispositions, teachers and teacher educators could see differences as openings for debate and risk, not closure and stasis. Something along the lines of Dafiotis’ (2013:144) suggestion that art education could be conceived as a “collapsed field” of education theory and art practice which gain meaning from each other is possible. This also calls to mind Kalin’s (2014:200) “experimental conjunctions of art and education” where “we learn to think

both fields together” (Bishop 2012: 274 in Kalin *ibid*). Addison, commenting on Dafiotis’ work (2011:372) observes that distinctions between “philosophical, pedagogic, and institutional mechanisms that separate art from art education...serve the interests neither of art nor of education”. How might these endeavours work in relation to critical studies teaching, in such a hybrid space?

I propose teachers and teacher educators conceptualise students as a shared “subject”; a mutual, sustaining site of “knowledge production”, collaboration and critical exploration, in tune with the critical pedagogical orientations suggested above for teaching critical studies to pupils. These are not completely new ideas; Reardon’s (2012:128) position as “a go between, one who interprets meaning for others, an insider reporting to the outside” is an example of joint-working between tutors and teachers which echoes my own experience. Rather a re-figuring of existing arrangements is suggested. For, teachers in their important, identity-forming work with students are teacher educators too; this gives them, like students, multiple identities with their own perspectives, responsibilities and constraints but also potential to enact changes.

For example, as a teacher educator I have persuaded and been persuaded by teachers to view their work with students as an opportunity for and commitment to their own as well as students’ development, to participate in different ways of teaching art and critical studies to pupils. In a recent publication (Scott 2014) I recount how all five art teachers in an art department taught a six week scheme of work designed by the student on placement to all pupils in one year group. After each lesson teachers fed their views back to the student about what worked well, and less well; different adaptations were made to the project, such as artists to be referenced. Pupils’ feedback was also sought, which led to further changes. University tutors contributed by observing not only the student teach, but also two of the department’s teachers. Some teachers were sceptical about how the approach would work and there were many disagreements along the way. But for the student, this kind of co-construction of knowledge in practice with different contributors provided an incredibly rich

learning environment. Importantly, discussions had a critical edge with talk of why this or that approach had worked, creating an extra “layer” to the project.

Critically, teachers were learning as well; one commented that they “had never before had so many conversations and arguments about learning and teaching in art”. This example echoes Fecho’s (2000) plea for teacher educators to figure their own teaching of student teachers in a critical, inquiry based way, otherwise demands that students adopt such approaches will continue to seem out of reach and theoretical, rather than practised. The example also brings to mind Bourdieu’s ideas about how change can happen in a field. Wacquant (2002:18) explains that in the “struggles” of individuals “the very shape and divisions of the field become a central stake, because to alter the distribution and relative weight of forms of capital is tantamount to modifying the structure of the field”. Changing the field in terms of who held “power”, in this case of “handing over” choices of what and how pupils were taught to the student, this art departments’ “field” was shifted. It might also be a field where the teachers viewed “the curriculum-as-the-curriculum”its content, practices of evaluation, and learning relationships” (den heyer 2008:258) examples of how to put into practice a critical inquiry or pedagogical approach, what den Heyer (2008:258-9) calls “dangerous teaching” which confronts the taken for granted and is dissatisfied with “common sense” approaches, stripped of difficulty or complexity.

So, if student teachers experience critical pedagogical work themselves as learners, as a complex, difficult, disruptive but ultimately satisfying way of teaching, arguably they are much more likely to adopt such practices with their pupils. And, if this experience can be recognised as having similar orientations and purposes in both school and university, (even if at times they look different) by all those involved in teacher education then there may be opportunities for students to make more meaningful links between what happens in both locations. Whilst the example of teachers, students, pupils and university tutors working together described above would seem to bear out Bourdieu’s notion of a field encompassing “a measure of indeterminacy” (Wacquant 2002:18) and a “space of play” (ibid:19),

unfortunately, it is not the norm in my experience, but such approaches could be more widely adopted.

The example of collaborative support for new teachers brings to mind Garoian and Gaudelius' critical notion of a "pedagogy of collage" (2007); this draws on their (2007:308) reference to Ellsworth's (1997) theory of "imperfect fits" between the "dissonant spaces" and "dissociative remnants" of collage which provide a metaphor for teachers' aims for a curriculum for their pupils which has a distinctly critical pedagogical flavour:

““imperfect fits” corresponds with the disjunctive, paradoxical association between academic school curricula and students’ personal memories and cultural histories. Given that students are always already immersed in visual culture, their personal experiences and perspectives serve as “montage” remnants within the classroom, differing modes of address that provide opportunities for their critical intervention and transformation” (ibid:309).

These views of different “fragments” that can be accounted for in the classroom suggest not only a way of drawing on pupils’ experiences but also students’, for the example of collaborative learning above also made use of “remnants” and “perspectives” of the student teacher, teachers, pupils and teacher educators for transforming each other’s experiences. Wild (2013:294-5) notes that for Garoian & Gaudelius (2008:Essay 6) the power of collage pedagogy is that,

“in the in-between spaces of the fragments of collage, where knowledge is mutable and undecidable, opportunities exist for creative and political invention and production – a kind of educational research that exposes, examines and critiques the academic knowledge of institutionalised schooling”.

Although the teachers described above did not explain their work, or its potential as the kind of “collage” Garoian and Gaudelius propose, they were guided by similar aims; “researching” their own practice, with a disposition and commitment to change and learn, in small but arguably significant ways. Their shared pedagogical project emphasises the point that teachers are also teacher educators. Teachers supporting student teachers are usually

called “mentors” and whilst in the literature, the complexity of this work is acknowledged, (eg: see Hawkey 1997, Colley 2002) and as akin to learning, (eg: Connor and Pokora 2012) their contribution to teacher education could be foregrounded further, as (effective) mentors do much more than “support”. So, like student teachers and teacher educators, in the “collage pedagogy” that is initial teacher education, teachers also work with multiple identities; they too are artists, teacher educators and researchers. These identities are attended to further in the following sub-section.

Multiple Identities for Critical Pedagogical Scenes

It has been suggested earlier in the study that student teachers of art and design operate within an in-between space; navigating teacher identities in formation, alongside existing or past artist identities, whilst also being students. During the study, it has been proposed that students’ identities afford the potential for new approaches to critical studies teaching, as discussed above, developed and drawn upon in school placements. Or, elements of identities can be suppressed, ignored or cast aside, in placement settings where students “fit in” with existing ways of teaching critical studies and practical artwork; so consciously attending to students’ multiple identities and desires is a necessity (Hetrick 2013). Importantly, figuring teacher identity as complex is political, as it goes against easy-to-measure, neo-liberal conceptions of “what teachers do” and “what works” (Mockler 2011:525); rather it is concerned with what it is to “be” a teacher and “what counts” in teachers’ work (ibid:517).

Following this notion, and building on earlier references to inter-disciplinarity (Springgay 2008) Dafiotis (2013:5) proposes another identity figuration for the art teacher: the “teaching artist”, “an agent who researches by doing things, making art/events, affecting life” (ibid). Dafiotis insists that art teachers’ “knowledge about the manipulation of materials, the critical skills gained, and all the more, the way these competencies have been acquired are not dispensable” (ibid:142). He suggests by engaging in a kind of “practice-led research” (ibid)

teachers can “sustain their art practice while simultaneously developing pedagogic knowledge” (ibid). Dafiotis references (ibid:143) Deleuze’s (2003) view that “artists can think using visual configurations” and that, in tune with ideas discussed in this chapter earlier, teachers should approach their teaching keeping the varied potentials of the “visual” in mind. However, education is, by definition the other element of the teaching artist identity, another “site” or subject, so its aims must also be taken account of; in the way that teaching artists “cannot do away with the activities of their making practice”, equally, “education is not an abstraction, but an activity of subjects who have their own ways of learning, teaching and communicating” (ibid: 151).

So, Dafiotis proposes the classroom as a “middle ground” or scene for the “collapsed” fields of art and education to meet (ibid: 144); “places which ideally be open to their outside, where outside is not understood only as an outer space but also, and more importantly, as what is different, unassimilable, and as yet unthought” (Grosz, in Davies and Gannon 2009:133 in Dafiotis 2013:147). He gives an example of “empty” space where various individuals (teachers and sixth form students) responded (with written and visual interventions) to the space over time; he describes this as “both the made and the maker, both a window to another world of “a possible art education” and a window towards this world of given ways of pedagogy, knowledge production and cultural reproduction” (ibid:151). Wild describes a very similar scene; an art teacher who, at the start of the school year, covers her art room walls, ceilings and floors with white paper and invites colleagues and pupils to contemplate, interact with and make their mark on it, to send a strong message that “this space is not mine, it is yours, it belongs to all of us” (2013:296).

These would seem examples of teachers being creators as well as mere “transmitters” of culture, against Callewaert’s views referenced in Chapter Seven (1999:121-2). For critical studies, within such an empty space, here is a very different approach, where the question of content becomes not just of choices teachers make about which works to include or exclude for a particular purpose, but rather what might emerge as being important references from

pupils' and teachers' perspectives in this very collaborative, critical space. Wild does not claim this kind of approach is suitable, or possible for all classrooms, but creates a small, temporary in-between space for pupils to experience a different way of working:

“in the collage of the classroom, the curriculum is only one layer. It is possible, and in most cases necessary, for teachers to adhere to the orthodox practices of their schools and departments whilst simultaneously taking creative action in the ‘in-between spaces’. Such actions can feel ineffectual but they worry at the edges of institutionalised practice and create mutual engagement, forming attachments between people and places that can lead to a sense of shared ownership and belonging” (ibid:295).

Wild's words call to mind what Roelef and Terwel (1999: 205 in den Heyer 2008 257) describe as an “authentic pedagogy”, with key concepts of “knowledge as a tool rather than as a goal in itself”, alongside the importance of interactions between pupils. This leads to considering other in-between spaces where critical studies and art education take place as further examples of working with a critical pedagogical orientation. These might be where people “navigate across different discourse communities” and “build bridges between marginalized discourses” (Cuenca, Schmeichel, Butler, Dinkelman, Nichols 2011:1069). In tune with this, Addison and Burgess (2000:99) reference Giroux's (1994:166) view that “teachers cannot locate teaching in one space, they need to engage with other educators in a variety of sites in order to expand the meaning and places where pedagogy is undertaken”. Such spaces might be galleries and museums, or “sites” of learning created intentionally to have a different “feel”, such as those described above by Wild and Dafiotis.

There is a good deal of literature about galleries and museums' efforts in recent years to become more oriented to educational endeavours with different groups, including school children, referenced in the study (for example Addison and Burgess 2000). This involvement is described by Kalin (2014: 191) as “the pedagogical turn”, where the relations between galleries, art production and educators have become increasingly complex, “where art threatens to lose itself to life...art educators and artists alike may be provoked to criticality and antagonism toward the spaces in which we create and are complicit” (ibid). Kenning

(2012:2) follows this train of thought, pondering on the harnessing of art for educational purposes “contained within pre-established cultural and institutional limits”, appropriating it as a kind of educational commodity. Kenning (ibid) exposes the paradox that increased public funding of education departments in galleries and museums with the aim of doing more community and school projects has in a sense “hijacked” those projects, particularly when “high profile” artists are brought in to work with those of “low status” (pupils and teachers). There are further views (for example Bourdieu and Passeron 1977, Meszaros 2008) about whether galleries and museums’ educational endeavours are wholly successful in their efforts to be what Cousins (2014:npg) describes as ““especially receptive to becoming” – welcoming places reduced of inhibitions”. Kalin (2014:195) believes that in aiming to be more “accessible” galleries may again paradoxically, simply be a form of “edutainment” (Hooper-Greenhill 2007:33) where they succumb to providing “a simple entry point to complex ideas”, avoiding “difficulty or frustration” in engaging with artworks, in common with some of the teachers the students described. Kenning (ibid) questions the “tipping point” between “art-related educational practices which confront social mechanisms and conformity in order to offer real alternatives” and those that take place within prescribed limits. This is a crucial point; for in desiring to increase pupils’ access to seeing artworks “in the flesh” students could be perpetuating yet more pre-determined, overly prescribed engagements just in another location.

Nonetheless, galleries and museums do have a part to play in contributing to the kind of collaborative knowledge construction proposed for critical studies; spaces for student teachers, their mentors, pupils and tutors to work together. For example, Pringle (2013:117) describes the Tate gallery’s “Young People’s programme” where school pupils are consulted on and lead “informal” learning about the gallery’s artworks. Pringle frames this project as one where “institutional discourse” enables young people to feel “comfortable” with being in galleries in an “attempt to move away from the model of the expert imparting information to the novice...whereby learner and teacher develop understanding through questioning,

disruption and experimentation” (Pringle 2013:117). However, she stresses that whilst it is important to recognise the skills, intelligence and interests of young people, “it is as crucial that the knowledge of the art institution and the educator is not denied” (ibid:118). This work between “authority and authoritarianism” (ibid) is achieved by artists “scaffolding” discussions and thinking “out loud” in an “attempt to celebrate, pull together, dismantle, and re-distribute knowledge, within a supportive environment...to develop participants’ cultural capital” (ibid:118-119). This is not far from students’ proposals in the interviews: ““getting them to ask questions, getting them to be inquisitive” (K) or asking pupils “to come up and stand in front of the painting they’d never seen before and talk about it as if it was their own painting and they loved it”.

Other, smaller galleries wear their critical educational aims on their sleeves. For example, the Cubitt Gallery:

“aims to develop excellence in visual arts education, with a particular focus on the social benefit of the visual arts and the creation of cultural democracy. As a diverse community of artists Cubitt has consistently maintained a central ethos of inclusiveness and a belief in the ability of art practice to enable independent thinking. Through partnership working, training, events, and publications, we aim to generate a sustained impact in our local area” (<http://cubittartists.org.uk/education/>)

In conversation, a gallery employee stated that he believed the gallery’s work was promoting “cultural democracy not the democratization of culture”, and operating between school and home for pupils in the locality. The gallery provides art projects for pupils and their families, training for artists to work with schools, courses for teachers, with a focus on playfulness and excitement in art making and discussion. The Cubitt and places like it could be accused of what Kenning (2012:2) describes as “presenting alternatives to more formal models of education without addressing the problems confronting the more formal models they are sidestepping”. But, the gallery also welcomes student teachers to participate in its varied activities and artists with studios in the gallery work in local schools to support ways of working similar to those described by Wild and Dafiotis. The gallery has created its own

mutually sustaining network, another collage of “subjects” working with their own and others’ identities.

Other “sites” or third spaces in which beginning teachers can continue to develop their critical studies and wider art teaching practices into their careers include opportunities such as those proposed by Fecho (2000), a community of “inquiry-based educators” (ibid:194) echoes students’ desires to maintain their identities as “hunter-gatherers”. Fecho (2000) argues such a critical inquiry approach is a necessity to prepare beginning teachers for working in an increasingly diverse, heterogeneous world. Similarly, Graziano (2008) describes his co-design of a part time course on different elements of critical pedagogy with early career teachers, in order to enable them to practice it in their own classrooms. Mockler (2011) also explores the notion that identity development occurs throughout teachers’ careers in complex ways, influenced by internal and external, professional and personal experiences which change over time; these must be attended to for teachers to remain committed and “invested” in their teaching. For example, the “Artist-Teacher” Scheme, referred to in the study (see Thornton 2011) and similar Masters’ programmes (see Stanhope 2011) offer space and opportunities for art teachers to develop their classroom practice “underpinned by a critical and theoretical approach” to their own work (Stanhope 2011:396).

Suggestions for universities, schools and teachers valuing and attending to multiple identities post-initial teacher education lead me back to teacher educator’s identities. For, in common with teachers and students, university teacher educators’ identities are also “incessantly reconstituted...constantly marshalled, consolidated, retrenched, contested and, on occasion, compelled to give way” (Butler 1993:105 in Mockler 2011:519). These shifts in identity are made even more complex against the backdrop of contemporary initial teacher education where Furlong, observes, “so much is in flux, nothing will stand still” (2014:65). Importantly, Lunenberg, Korthagen and Swennen (2007) point out that most teacher educators have no formal preparation for their role and work in high-pressured

environments; their identity formation would seem much less well theorised and attended to than those of student teachers’.

As a teacher educator, I attempted to enable students to consider and confront their own identities and values as informing their teaching (for example, encouraging them to draw on their own art practice). But through the study, I have learned how much more I could have made of the affordances of their multiple identities in the present and the past. For, importantly, Mockler (2011:525) believes foregrounding these is crucial for preparing students to challenge, rather than reproduce and contribute to the effects of neo-liberal government policies which promote the instrumentalist “how to teach” agenda. For example, as teachers’ past experiences as pupils are thought to be so influential on their work as educators (for example Britzman 1998, 2007) I could have drawn on these in my teaching; providing an opportunity for students to use critical thinking and pedagogy “to investigate conditions shaping their own education” (den Heyer 2008:253).

Thinking of artist/teacher identities, students could also have been encouraged to interrogate the purposes of learning about different kinds of artwork and at a very detailed level, how their own past “critical encounters” influenced their artistic practice, which in turn might affect their teaching. In this work, students might see their identities, skills and abilities in the light of connecting content, teaching methods and purposes of critical studies much more in relation to pupils, not just for themselves as teachers. At times, I do not think I had the pupils students would be engaging with in mind; I naively hoped if students were “equipped” with the capabilities and dispositions to embody my vision of critical studies, their work with pupils would somehow take care of itself-as a version of my work with them. Contrary to the critical pedagogical aims and purposes proposed, at times I did not start with where students were in their identity development or encourage them to do the same with their pupils. Rather than figuring pedagogy as a “collage”, I modelled the kind of teacher I had been, or wished to be.

In this thinking, I was drawn to Lunenberg et al's (2007) work; as much as teachers in schools have a crucial "teacher educator" identity, so teacher educators are "teachers" and, just as importantly, they "teach their students as well as teach about teaching" (ibid: 588). Lunenberg et al focus particularly on the "modelling" of university-based teacher educators. They suggest teacher educators are not always explicit when they are "modelling" teaching practices, theories or skills (or conversely may unconsciously model) to students, which means they cannot easily learn what is intended. This can be overcome by the teacher educator using "in the moment" "meta-commentary" providing insights into their thinking and teaching aims (Lunenberg et al 2007:590). Lunenberg et al also claim modelling can enable the kinds of changes to critical studies teaching proposed, but only if it is meaningful to students in the ways described above. Perhaps this is the reason students in the second interview seemed to be, against the literature, highly influenced by their university tutors as well as their mentors; their tutor was probably much more successful in their "modelling" than I.

In final reflections on student teachers' identities, it might be important to revisit once more their own backdrops as beginning artists. In the present, the recent past and certainly the near future (as far as it is possible as it is to predict government policy) students of higher education in any subject have significant constraints; for example, the introduction and subsequent increase of tuition fees which creates a burden of debt requiring them to succeed quickly financially (Kenning 2012). Students of art and design (and other arts subjects) may be particularly constrained. Kenning (2012: 2) rather bleakly proposes that higher education in the age of the student as "consumer" of educational, social and economic capital that a degree can "buy" means that only those with significant existing wealth will run the risk of studying art and design, an example of a "pedagogy of privilege". These conditions add yet more complexity and challenge to teachers, students, student teachers and university tutors working in art and design; they also mean that there has never been a point in time when it is more important that educators of art at all levels adopt critical

pedagogical approaches and interventions whenever they can to work against the conditions described. And, as Kenning (2012:7) proposes, critical pedagogy is “a constant questioning of the relations that structure that pedagogy-and a mutation of that pedagogy in response to what has been learnt as a result of those questions raised”.

To summarise this section, aims for critical studies are restated and particular changes to teacher education that are necessary to support them. Teachers’ choices of content and teaching methods should value the variety and difference of the visual in all its potentials as a pedagogical site; teachers should encourage individual and collaborative encounters with art which are made more critical by ensuring pupils taught tools for visual literacy for making as well as interpreting artworks. Pupils worlds, as well as those of the past should inform choices of content and teaching methods; pupils should be able to understand that new knowledge and meanings about art can be co-constructed with teachers and each other and existing knowledge can be questioned; that viewing “given” knowledge as uncertain, is an acceptable, even necessary state of mind for interpreting and inquiring into the visual culture of the contemporary world.

Some of the above elements are already practised by some teachers; for them to be developed and practised more widely, the following actions need to be worked towards, as discussed above. Teacher education in both universities and schools requires a stronger pedagogy, identifying with a kind of “bricolage” that acknowledges hybridity and possibilities its “in-betweenness” affords and “understands that the frontiers of knowledge work rest in the liminal zones where disciplines collide” (Kincheloe 2001:689). Remarkably, given initial stages of teachers’ training are considered highly influential on their early and subsequent career satisfaction (and retention), and that a huge body of literature around such concerns exists, teacher education has at present, no strong curriculum orientation (for example see Tigchellar and Korthagen 2004). Similarly Whitty (2014:477) references Furlong’s (2014) view that “education as a field of study “urgently needs to find a voice”...he suggests that it needs to set out a vision for itself, stating what its distinctive purpose or purposes should be

within a university in the modern world". As touched upon, initial teacher education is also highly influenced and constrained by instrumental views of teaching and by government policies with a strong neo-liberalism orientation where "the ethos of the free market has gradually colonized teaching and learning and has commodified its participants and outcomes" (McGregor 2009:345).

For example, earlier in this chapter, the theory/practice "gap" was considered and how this creates difficulties for student teachers. To add yet more complexity to the business of educating new teachers, with the wider current political context in mind Adams (2011:157) suggests the government policy to reduce, or even withdraw University-based involvement in educating new teachers, means that teacher educators may no longer be in a position to influence the theory-practice debate because theory may simply be *removed* (Northcott 2011 in Adams *ibid*). Similarly, Furlong (2014:138 quoting an unattributed source in the Telegraph 2012) notes that the current Coalition government believes engaging new teachers with "useless teaching theories...damage children's education" and that Gove (2010 in Furlong *ibid*:139) is of the view that one can become an outstanding teacher by watching and being watched by others. Furlong (*ibid*:139-40) considers the most "radical" of the Coalition's policies is "School Direct" where schools "lead" the training of new teachers dictating "how much training they wish to purchase (from universities)", likely to result in a shrinkage of university involvement in working with beginning teachers and the closure of some education departments. This means that a strong, shared pedagogy between all teacher educators, which I have suggested has never mattered more. Against a powerful neo-liberal backdrop where "training", "apprenticeship models" (Adams 2011:158) and conformity in a "free market" of teacher "supply" are prized above development, criticality and difference, pedagogical *resistance* is challenging, but crucial.

Such a pedagogy for art initial teacher education, could be a "pedagogy of collage" embracing the many different subjects, sites and identities at play, for new teachers to teach pupils who inhabit the contemporary world. This might also be figured as an "ecological

approach” which focuses on the interrelations among and connectedness of organisms, objects, and particles and their contexts” (Wideen, Mayer-Smith and Moon 1998:168 in Lunenberg et al 2007:588). For example, in Chapter Three, the value ascribed to students’ artwork by mentors and how it can be adapted, or referenced or inform their teaching of critical studies, in methods or content was considered. In tune with this students in the interviews gave examples of referencing their own work with pupils. In Chapter three one perhaps neglected element of “connectedness” was hinted at; how teaching art influences students’ or teachers’ artwork-an interrelation of identity work in a different direction that I believe Dafiotis argues for and practices as a teacher-artist.

Such a pedagogy is not straightforward; the edges of the layers and fragments of the “collage” will never be even, neat, or of equal “weight” and importance. Subjects and subjectivities (desires, struggles, identities and priorities) shift, get papered over, abandoned altogether and forgotten in the light of experiences as in the making and re-making of a real collage. But, the metaphor of collage provides a useful frame for a pedagogy for teacher education which cuts across locations of university and school, and consciously draws on multiple identities of “the cast” and critical pedagogical values.

Thinking of locations away from the university seminar room or the school classroom, these offer potential for critical studies working with educators from slightly different perspectives. Individuals’ multiple identities have be accounted for and recognised. Teacher educators and teachers have to figure their work with student teachers as teaching them, whilst at the same time remembering this teaching is then transfigured for much wider effects on pupils which are not always easy to teach, or explain. Teacher educators, teachers and students all have artist identities which are significant resources on which to draw and develop for their own and their pupils’ artistic motivations. The means by which, as artists, those involved in teaching art acquired those skills, knowledge and practices through individual struggles and agency can help pupils understand that significant learning is hard and often involves living with uncertainty and discomfort in one’s becoming; what Atkinson (2013:198) describes as

“real learning...as a form of self-encounter or a politics of the self, through which the self and the world are reconfigured”.

The detail of students' experiences in university-based and school is important: for example, students and those who teach them have to foreground their teaching methods (and their rationale) and attempt to make knowledge creation visible (for example see Hattie and Clinton 2008 in Hall et al 2008) in methods like modelling. Teacher educators as teachers must, as Giroux suggests, attend to “their own identifications, values and ideologies as they work through and shape what and how they teach...their own social complicities in what, how, and why they teach and learn within particular institutional and cultural formations” (2000:91). Teachers work in “a world that upholds technological mastery” where “that which is privileged is that which is predictable consequently rehearses existing values” (Peers 2011:421). This means teachers have a moral responsibility to consciously attend to their own identity formation, as it has effects beyond themselves and their teaching. As McGregor (2009: 345) suggests “it is time for schools to resist systemic impulses to make them producers of *human capital* and claim their role as transformative institutions of *human possibility*”.

Conclusion

In the light of the different elements of the study, proposals that critical studies could be taught with a critical pedagogical orientation and suggestions of what different individuals involved would need to work towards in order for those changes to occur have been made.

Thinking back to the study's questions outlined in Chapter One, there are observations to make. In the literature about critical studies, questions and issues include diverse and competing views about its purposes, content, relationship to making art and its dominant teaching methods. For example, that it should enable pupils to become visually literate as future consumers of art and design (eg: Buchanon 1995); that its content is broadly limited to the "canon" (eg: Hughes, 1989 Downing and Watson, 2004); teaching methods involve different modes of discussion and pastiche and it can be seen as essential to pupils' art making (Perry 2005) or as having more value as a separate endeavour. Some of these ideas are broadly reflected in students' views. For example, they discussed artworks with pupils in different ways and saw critical studies as vital in teaching them about how to appreciate different kinds of artworks. Importantly, the picture they painted of content is somewhat at odds with the literature; that is, contemporary artists are referenced. However, this is in addition to the "Usual Suspects" who still figure in their teaching. Crucially, referencing more variety of artists does not seem to have shifted the kinds of teaching that takes place, according to some students. Whichever artists are included, some students reported that the discussion instigated by teachers intended to relate to and influence pupils' work, fixates on materials, techniques and formal qualities of works. This is why I have proposed a critical pedagogical orientation which aims to shift teaching away from what the students' described towards much more of a focus on meaning-making in artworks. This orientation, as explained, encompasses formal and material qualities of artworks, as those inform meaning, but they are only part of what it is possible to know about any visual artefact or image. On what can be known, I have proposed, like Kalin (2014:199) that knowledge in and of

artworks “needs to be cast as contextual, intersubjective, and fluid...a site of paradox and struggle”.

Through the interviews, students’ placement experiences as complex sites of struggle, to both fit in, and sometimes “stick out” have been explored; some were determined to maintain a “critical” stance in relation to practices they did not subscribe to, confirming that their positions in-between (university and school, artist and teacher in formation) do afford potential in risking different ways of teaching critical studies if conditions in their placement are conducive to such attempts. Their efforts along with reflexivity around my own and others’ roles in teacher education have led to the proposals explained in this chapter.

In final thoughts, the metaphor of drawing for making the study is returned to. Some parts of the drawing work in representing or making sense of the scene, but other details are fuzzy-hard to see from the position from which they are observed or just too difficult to get down on paper in the time available, however hard the looking. Knowledge, identities and experiences associated with the visual to help move my thinking have been drawn on throughout the study as “a set of representations produced and inscribed in human consciousness and behaviour, in discourse and in lived experiences...(and) concretized in...material practices and material forms” (Giroux 1997:74). In making a drawing and undertaking a study such as this one, something of how to do them is realised once one leaves the scene.

The concluding words are Wittgenstein’s (1977 in Bourdieu and Wacquant 2002:1). And the final images are mine, fragments of the study’s “plot”, reassembled to acknowledge their pivotal role in making sense of them, and of the new relations and ideas they proposed.

Both Wittgenstein’s words and the collage capture many of the study’s aims, efforts and hope to “think” critical studies “in a new way”. Not, as Wittgenstein suggests, that its history or problematic aspects to this point are forgotten; far from it; rather some of the challenges can be cast off with the trying on of critical pedagogical ideas, embodied and enacted by the artist / teacher / researcher / student / teacher educator:

“Getting hold of the difficulty deep down is what is hard. Because it is grasped near the surface it simply remains the difficulty it was. It has to be pulled out by the roots; and that involves our beginning to think in a new way. The change is as decisive as for example, that from the alchemical to the chemical way of thinking. The new way of thinking is what is so hard to establish. Once the new way of thinking has been established, the old problems vanish; indeed they become hard to recapture. For they go with our way of expressing ourselves and, if we clothe ourselves in a new form of expression, the old problems are discarded along with the old garment”.



Scenes from the Plot (Scott 2014)

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Appendices

Appendix 1: documents related to the questionnaires

- 1a) rationale for questions for pilot questionnaire
- 1b) Copy of pilot questionnaire
- 1c) Description and initial coding of pilot questionnaire
- 1d) Table showing relationship between questions for pilot and amended questionnaires and reasons for each question
- 1e) Copy of amended questionnaire
- 1f) Description and initial coding of amended questionnaire
- 1g) List comparing artists named in both questionnaires
- 1h) Process map of questionnaires combined- description/initial analysis/interpretations

Appendix 2: documents related to the interviews

- 2a) Questions for interview one
- 2b) Transcript of interview one
- 2c) Transcript of interview with initial coding
- 2d) Questions for interview two
- 2e) Transcript of interview two

Appendix 1: documents related to the questionnaires

1a) rationale for questions for pilot questionnaire

Pilot Questionnaire: rationale and purpose of questions

Broad area of reference and questions	Purpose of questions
<p>Content Q1: <i>List some of the artists/designers whose work you used in your teaching during both placements</i></p> <p>Q2: <i>List some of the artists/designers whose work colleagues used (eg: your subject mentors) in their teaching during both placements</i></p>	<p>Which kinds of artists do students use? Do they fit my hunch (and Downing and Watson's (2003) view) that there is a limited range of artists? Do they fit with Hughes (date) view of the "usual suspects"?</p>
<p>Purpose Q3: <i>Below are some reasons why teachers teach critical studies.</i></p> <ol style="list-style-type: none"> 1. <i>So that pupils learn new skills and techniques</i> 2. <i>So that pupils learn about artists' ideas and interests</i> 3. <i>So that pupils gain ideas for their own work</i> 4. <i>So that pupils extend their knowledge of artists' work overall in certain areas (eg: related to artistic movements, of art from non-Western European cultures or countries, contemporary art)</i> 5. <i>So that pupils develop analytical skills in interpreting (and understanding) meanings in visual images and artefacts</i> 6. <i>So that pupils develop skills in expressing ideas and discussion/listening within a group of their peers.</i> 7. <i>Any others which are important to you?</i> <p><i>Please state which you feel are most important and why (you may feel all are equally important-if this is the case, say so and give reason/s).</i></p>	<p>To understand the reasons student teachers believe critical studies is important and to develop my existing understanding relates to my experiences of working with student teachers over a number of years and to purposes of critical studies proposed in the literature; for example, Addison (2000:228) believes critical studies enriches pupils' practical work, enabling a "web of ideas" connecting the "technical, aesthetic, social and personal"; Perry (1993) suggests an important aim for critical studies is developing skills of visual literacy for the majority of pupils who will become consumers rather than producers of art in later life is. Similarly Aguirre (2004) and Buchanon (1995) promote the view that through critical studies, pupils will be able to interpret visual and popular culture.</p>
<p>Teaching Methods</p> <p>Q4: <i>Explain what informs your choice of artists to include in your teaching of critical studies.</i></p> <p>Q5: <i>What does your teaching associated with critical studies usually involve? (eg: showing images and discussing aspects of them) Please give at least three activities and more if you wish.</i></p> <p>Q6: <i>Thinking back on your critical studies teaching during both placements, consider what have been positive aspects of this, and more problematic areas. Please give at least two examples for positive and problematic</i></p>	<p>Q4: To find out more about why students choose artists</p> <p>Q5: To find out about the variety of methods used for critical studies teaching</p> <p>Q6: to explore students' varied experiences of teaching critical studies.</p>

1b) Copy of pilot questionnaire

PILOT QUESTIONNAIRE: PGCE SECONDARY ART & DESIGN STUDENTS

This questionnaire aims to explore your views about the content, purpose and nature of your teaching of critical studies, based on your placement experiences during the PGCE course 2008-9. It is a pilot questionnaire not only to collect and analyse your views, but also to evaluate the design of the questions.

You do not have to give your name; the data may be reported on and referred to in my PHD study and may be published at a later date (eg: in IJADE); it will also be used to inform the design of future questionnaires/interviews with other art and design teachers.

Please respond to all requests/questions as fully as you can. Thank you for taking the time to complete this-it is appreciated.

1. List some of the artists/designers whose work **you used** in your teaching during both placements:

2. List some of the artists/designers whose work **colleagues used** (eg: your subject mentors) in their teaching during both placements:

3. Below are some reasons why teachers teach critical studies.

1. So that pupils learn new skills and techniques
2. So that pupils learn about artists' ideas and interests
3. So that pupils gain ideas for their own work
4. So that pupils extend their knowledge of artists' work overall in certain areas (eg: related to artistic movements, of art from non-Western European cultures or countries, contemporary art)
5. So that pupils develop analytical skills in interpreting (and understanding) meanings in visual images and artefacts
6. So that pupils develop skills in expressing ideas and discussion/listening within a group of their peers.
7. Any others which are important to you?

Please state which you feel are most important and why (you may feel all are equally important-if this is the case, say so and give reason/s).

4. Explain what informs your choice of artists to include in your teaching of critical studies.

5. What does your teaching associated with critical studies usually involve? (eg: showing images and discussing aspects of them) Please give at least three activities and more if you wish.

a)

b)

c)

6. *Thinking back on your critical studies teaching during both placements, consider what have been positive aspects of this, and more problematic areas. Please give at least two examples for positive and problematic:*

- **Positive** aspects of teaching critical studies for you

a)

b)

- **Problematic** areas of teaching critical studies for you

a)

b)

**Thank you very much for completing this questionnaire.
Helen Scott June 2009**

1c) description and initial coding of pilot questionnaire

PILOT QUESTIONNAIRE: PGCE SECONDARY ART & DESIGN STUDENTS-1st Description

1. List some of the artists/designers whose work **you used** in your teaching during both placements:
(combined responses to questions 1 and 2-see description and analysis of questionnaire responses)

Table of classification of artists listed:

20 th Century Male Artists	20 th Century Female artists	21 st Century male artists	21 st Century female artists	19 th Century artists	Pre-19 th century artists	Other (multi-cultural)
Painters: Jackson Pollack X4 Yves Klein Kandinsky x3 Georgio Morandi Andy Warhol X6 Gustav Klimt X5 Hundertwasser x5 Patrick Caulfield x5 Peter Randall Page Roy Lichtenstein x4 Francis Baconx2 Keith Haring Paul Kleex3 Matissex2 Juan Grisx4 Picasso x12 Braquex2 Frank Stella James Rosenquix2 LS Lowryx2 Henri Rousseaux4 Andre Derainx3 Dalix3 Basquiat Barnett Newman Juan Mirox3 Fauves Bauhaus Howard Hodgkinx2 Franz Marc Terry Frost	Painters: Bridget Riley x2 Georgia O'keefex3 Frida Kahlo x4 Tamara de Lempink a Sculptors: Barbara Hepworth x2 Printers: Kathe Kollwitz x2	Painters: Peter Doig x1 Julian Opie x5 Peter Blakex2 Tim Burtonx2 David Hockneyx2 Michael Craig-Martin x1 Chris Offilli x1 Paul Morrisonx4 Alfredo Sosabravo x1 Andy Hughes x1 Michael Landy x1 John Morra x1 John Virtue x1 Bill Jacklin x1	Painters/photographers Gillian Wearing Singh Twins Jenny Saville Barbara Kruger Gail Morrison	Painters: Constable x3 Turner x3 Van Gogh x3 Monet x3 Manet	Painters: Gericault Fra Angelico Archimbo Ido x4 Hogarth x2	Haitian art Japanese art x2 Celtic art Greek art "they used cultures a lot like Native American , Mexican etc"x2 Guatemalan textiles

Ben Nicholson Quentin Blake John Mafangheo Monetx3 Manet Albert Irvin John Piper Rene Magrittex2 Paul Nashx2 Leroy Neiman Robert Indiana						
Sculptors: Boccioni x1 Henry Moorex2 Naum Gabo x1 William Bailey x1 Claus Oldenburg x1 Bill Rogers x1 Giacometti x4		Sculptors/installation: Damien Hirst Jeff Koonsx2 Boyle Family Andy Goldsworthyx3 Steve Blaylock	Sculptors/installation/ceramics: Kate Malone Tracey Emin x2 Stella Vine Marjan Wanda Lucienne Day Ebony Andrews Corinne Ocada			
Architecture: Antoni Gaudi		Graphics/Print: Jon Burgerman X10 Banksyx9 Henri Silberman	Graphics/Print/illustration Elizabeth Murray Miss Vann Sabrina Ward Harrison Dawn Dupree Julie Verhoeven Stina Pearson Ellen Gallagher Ruth Piperx2 Sara Fanelli Jelene Morris Sarah Beetsonx2			
Graphics/Print: Escher Ernst Haekelx2 Geiger		Textiles: Michael Brennand- WoodX2	Jewellery/craft Biba Schutz			

3. Below are some reasons why teachers teach critical studies.

Please state which you feel are most important and why (you may feel all are equally important-if this is the case, say so and give reason/s).

1. So that pupils learn new skills and techniques	2. So that pupils learn about artists' ideas and interests	3. So that pupils gain ideas for their own work	4. So that pupils extend their knowledge of artists' work overall in certain areas (eg: related to artistic movements, of art from non-Western European cultures or countries, contemporary art)	5. So that pupils develop analytical skills in interpreting (and understanding) meanings in visual images and artefacts	6. So that pupils develop skills in expressing ideas and discussion/listening within a group of their peers.	7. Any others which are important to you?
4	10	11	9	16	9	0
(all important 4)						

Comments: (list) NB: not everyone made a comment.

- I feel 1, 4, 3, 6 are most important as pupils gain a lot from learning and extending their knowledge and to develop their underlying skills as well as give the pupils ideas for their own work rather than just copy the artists' work.
- All are important as each child benefits from critical studies in a different way
- Skills and techniques are important to motivate ; influence ideas
- I feel it is important for pupils to know and understand the context in which it is created because it helps them to relate to it.
- Pupils need to learn about all the concepts of art
- It is important to teach CS as pupils learn a lot about art related subjects-eg: Kathe Kollwitz can teach pupils about the war
- The importance changes according to the content of the lesson and needs of the pupils
- I think it is important for students to understand the content and context of a piece of work rather than copy from it. They should be inspired by the work of art but create their own unique piece
- I feel one of the most important aspects of integrating CS into teaching is for pupils to develop their analytical skills but also to interpret a piece of work in their own way and add an individual response.
- I would say all of these are important. I think I would say number 3 was in my view most important (gain ideas for their own work). Pupils may know what they want to do but not necessarily know what style or form. This is where artists work helps.
- I loved teaching CS because in some cases I learnt along with the students.
- 5 and 6 are important. I want to teach pupils a way of thinking –the skills to access artworks and communicate about artwork-I do however think the rest are important too.
- I believe all are equally important as all result in developing the pupils' learning. I believe that 2 and 5 allow pupils to view artwork differently. Sometimes this helps engage the pupils more in the sub text.
- 5 is the most important for all students to take away as all need skills to interpret the visual world us-like people learn to read words, students need to learn to read art and visual work
- So that all pupils learn new skills and techniques also so that pupils gain ideas for their own work.

Key to colours:

Knowledge and skills development

Developing ideas

Context

All are important-

change to link comments to the areas given above-April 2013-no benefit having additional or different codes/themes???

4. Explain what informs your choice of artists to include in your teaching of critical studies.

- Personal interest, covering a wide range of ideas, eg: narrative, abstract art etc; exciting work to engage pupils
- Appropriate work for the SOW that had to use in placements
- My Personal knowledge and interest; artists which suit the intention of the scheme
- Appeal for pupils, relevance for scheme of work and link to technical skills taught; artists I am knowledgeable about. Different to those pupils have previously learned about
- If I know them; if I can find decent images
- Local exhibitions to base project around, 1st hand resource; artists that I feel will really engage the kids, use new materials
- The subject matter informs what I use for critical studies. This would be anything from an art movement to a style for a specific question
- I choose artists in relevance to the overall scheme of work and how pupils can look at what the artist is communicating. Encouraging the pupils to “see” art as a way of communicating their ideas
- I feel that it is extremely important to introduce contemporary artists into the classroom so pupils are being introduced to a new genre of art work
- What art movement and time they created their works, what techniques and methods they use; theme and SOW.
- The national curriculum; other artists you have looked at and the pupils know-then you can give them different ones to widen their knowledge; ones I don't know so I can expand my knowledge
- Content relating to the SOW; ability to engage pupils; relevant to today; different to other teachers choices and previous ones covered; my personal knowledge and interest
- Relevant to today's issues and important to engage and motivate
- The national curriculum
- Current exhibitions-locally and nationally ; Modern Painters magazine
- What I feel the pupils will like and understand, things I like or artists I know a lot about , how accessible they are, eg: in books, internet and exhibitions
- Who relates to what work they will be doing, who are exciting and inspiring
- Relates to project-inspiration
- The interest of pupils-pitching the artists so the pupils are engaged
- Depends on the focus of the lesson
- Dependant on the scheme of work
- The theme and SOW often determines which artists and movements are used; they need to be relevant and memorable
- Artists that are contemporary and exciting, that I feel pupils will enjoy

Key to colours:

Personal choice/knowledge

Work thought to be of interest to pupils or “relevant”

Artists I don't know about or pupils don't know

Artists pupils already know about

Availability of resources/images

Scheme of work/lesson

The national curriculum

Relates to responses to previous question-pupils understanding meanings, context, developing skills, ideas

5. What does your teaching associated with critical studies usually involve? (eg: showing images and discussing aspects of them) Please give at least three activities and more if you wish.

- PP showing images and discussing; short video clips of artists' work. Worksheets
- Asking questions to get pupils' opinions of what they think is behind a work of art; creating a spider diagram of group discussion
- PP, analysis of art work in groups, key words
- (in an ideal world) pupils would see the original works in a gallery. Otherwise, pupils would experience the art through images; questioning would be used to gain the pupils initial reaction to the work, emotional, sensual response, then pupils would be given the artist intention, meaning, context and content
- Images, discussions from open-ended questions, quizzes
- Research pages, individual group tasks, discussing art work and appreciating it gallery visits
- Showing images and discussing them, teacher versions showing techniques, styles of etc; homework-research
- PP and discussion; personal research; discussion how their work could relate to artists work
- Showing images and asking them to discuss what they see and derive meaning; applied pastiches; research tasks-find out information and analyse the work
- Group work-discussing images-Rod Taylor's framework etc; PP, ICT programmes, BBC bitesize; whole class discussions
- PP, visual handouts, key words
- Some tit-bit eg: he was expelled from school to keep interest; eliciting how pupils might do it (technique) and encouraging their responses of what it makes them think of
- Showing images and discussing aspects of them individually and in groups; specific questions about the artwork; eg: what do you think about the colour he used? Research sheets about specific artists ; 3 weeks of homework on different questions, content form process, mood.
- Show image-question what they think about content ; how would it influence their work
- Question pupils about their opinions of work; what it is about and why it was produced; question pupils on how they can use artist to inspire their work
- PP, DVDs and You tube videos; books and posters
- PP, history -pictures, news articles from papers, artist statements
- Showing images and making pupils annotate them on the whiteboard ; discussions with the pupils/in peer groups; comparing 2 different artists and forming opinions
- PP, Q and A, research homeworks
- PP, discussing what they see; do their own research about artist and culture and find out info about them; gallery visit
- Q and A; personalised research; classroom discussion using PP
- Discussing images, group work, arguing why one image is better or not; questions-why-pupils imagine they are the artist and they describe their work; who wants to be a millionaire game and VLE research
- Showing images, giving information of context behind the artist ; discussing images as a group

Key to categories

Powerpoint presentations

Worksheets

Games

Discussions and questioning

Gallery visits

Film clips/You tube

Showing images, books

Research tasks (HW as well as CW)

Pastiches

Key words

Artists' statements

Giving information

6. *Thinking back on your critical studies teaching during both placements, consider what have been positive aspects of this, and more problematic areas. Please give at least two examples for positive and problematic:*

Key to categories:

Gives pupils ideas for their own work; to inspire them

Helps pupils form opinions

Gives pupils more in-depth knowledge/different ways of understanding art

Pupils more able to discuss work

Gives pupils understanding of skills

Helps pupils understand context

Pupils learn about new artists (including contemporary)

Student teacher learns about new artists

Positive aspects of teaching critical studies for you

- Gives pupils ideas they can take into their own artwork; gives pupils different ways of viewing and understanding art (different interpretations)
- It improves their work as it expands their ambition and imagination; it gives them insight into context and purpose and how art relates to life and culture
- Greater understanding of artwork not superficial; allows pupils to discover work and artists of personal interest to themselves
- Pre-talk about gallery visits-pupils could then discuss work and felt good they knew about the work and could discuss on visits; giving inspiration
- Pupils taking influences into own work; pupils understanding concepts in art
- Good to inspire pupils and show good examples of work; help pupils to think about art and form their own opinions on art
- Class questions about artists' movement; creating the art
- Inspiring pupils; learn about new artists
- Pupils were able to see other artists' work and be able to develop their own ideas; pupils gained knowledge and understanding of different artwork
- I gained more knowledge of artists; using new/different artists
- Introducing the pupils to contemporary artists; develops thinking skills and accepting other points of view
- Pupils enjoyed looking at stuff and listening to presentation-particularly if it is interactive
- Learning about more artists myself especially contemporary; introducing contemporary art within the school context
- Content and context are learnt-develop knowledge, skills and understanding; gain ideas to develop own work –inspiration
- Pupils become more aware of working artists at the moment, to inspire them; pupils feel they can produce skills similar to professional artists
- By investigating art pupils can come up with some fantastic ideas; it can inspire great work and ideas
- Pupils get ideas for development of their own work; introducing new artists to older students
- In depth thinking of artists and questioning, not just their work-appreciating why....pupils relating aspects of their work to artists and really understanding
- Informed pupils of new artists; informed me
- Whole class discussions; class quiz as subject matter
- Pupils begin to engage in their own art making on a much deeper level-they understand that art making can be a personal experience and form of communication.
- Group discussions in response to a piece of artwork, feedback to the rest of the class; seeing pupils responses to a piece of artwork and how this has informed their work
- Pupils learn a lot more about artists and designers rather than just the technique; pupils get good ideas for their own work

Key to categories:

Pupils disengaged/lack of confidence

Lack of time

Pupils not understanding the purpose

Pupils copying work

Schemes of work are limiting; (previous teachers work with CS, same artists used)

Problematic areas of teaching critical studies for you

- Influencing pupils too much, resulting in them producing similar work; when not engaged they don't want to participate in discussions
- Some pupils don't feel connected or have the ideas about what an art lesson is, so at first you may face hostility when pupils are introduced to it for the first time
- Visual Vocab; lack of confidence of pupils
- No real sense of why and how; not engaged with artist; nothing in common with relevant issues today
- Copying and pasting info without engaging; pupils being too influenced; pupils copying
- Sometimes takes too much time in lesson; often gets used as a starter/plenary and pupils don't engage very well
- Pupils' focus-only a few do; homework
- Eating into practical time; can bore pupils if not thought through properly
- Some pupils/classes found it difficult to hold discussions; some pupils/classes couldn't understand what they were looking at and were unable to develop their own opinions
- The children still copy the style; same old artists used
- Previous teachers lack of varied critical studies-using the critical studies to show/feed practical art making; pupils "learned" view of analysing is just about writing and art is not about writing!
- Time-easily uses a full session; white boards and screens were also flooded with light therefore difficult to see.
- Limited time; limited curriculum and schemes of work
- Children won't always respond to questions if they don't enjoy the subject; opinions aren't developed or expanded on
- Picking artists I think they will enjoy; sessions can be too brief
- Some pupils struggle to grasp ideas; if not guided properly and then the right questions are not asked pupils will not engage and copy and past info.
- Only time to do surface work during the lesson; ;lack of personal knowledge of artists' work
- Time-felt like I was always rushed; confidence or lack of it with a new artist
- Pupils not grasping links
- Pupils struggling to see how it informs their work regardless of how many times it is explained/demonstrated; time limitations
- It is not always straightforward when linking artists to schemes of work in terms of content and ideas as often art is complex and teachers often find it easier to link artist due to techniques
- Trying to introduce critical studies for the sake of it; not enough time to give a thorough presentation
- Some pupils find it hard to understand the meaning behind critical studies if they don't enjoy the artist they are looking at; pupils' own opinions of art "its boring" "I don't like it" rather than other points.

1d) table showing relationship between questions for pilot and amended questionnaires and reasons for each question

Rationale for adapting questions from the pilot to the second questionnaire

PILOT QUESTIONNAIRE Broad areas of reference and questions	SECOND QUESTIONNAIRE Broad areas of reference and questions	Reasons for repeating or changing questions in second questionnaire.
<p>Content Q1: <i>List some of the artists/designers whose work you used in your teaching during both placements</i></p> <p>Q2: <i>List some of the artists/designers whose work colleagues used (eg: your subject mentors) in their teaching during both placements</i></p>	<p>Content Q1: <i>List some of the artists/designers whose work you used in your teaching during both placements</i></p>	<p>To compare artists listed by both groups of students; omitted question about mentors' use of artists-not sure what it was telling me as artists listed were the same as students' (apart from perhaps students were mimicking their mentors' choices?)</p>
<p>Purpose Q3: <i>Below are some reasons why teachers teach critical studies.</i></p> <ol style="list-style-type: none"> 1. <i>So that pupils learn new skills and techniques</i> 2. <i>So that pupils learn about artists' ideas and interests</i> 3. <i>So that pupils gain ideas for their own work</i> 4. <i>So that pupils extend their knowledge of artists' work overall in certain areas (eg: related to artistic movements, of art from non-Western European cultures or countries, contemporary art)</i> 5. <i>So that pupils develop analytical skills in interpreting (and understanding) meanings in visual images and artefacts</i> 6. <i>So that pupils develop skills in expressing ideas and discussion/listening within a group of their peers.</i> 7. <i>Any others which are important to you?</i> <p><i>Please state which you feel are most important and why (you may feel all are equally important-if this is the case, say so and give reason/s).</i></p>	<p>Purpose Q2: <i>Same as Q3 in pilot questionnaire</i></p>	<p>To make comparisons between comments made by students across both questionnaires about what they saw as the most important/least reasons for teaching critical studies;</p>
<p>Teaching Methods Q4: <i>Explain what informs your choice of artists to include in your teaching of critical studies.</i></p> <p>Q5: <i>What does your teaching associated with critical studies usually involve? (eg: showing images and discussing aspects of them) Please give at least three activities and more if you wish.</i></p> <p>Q6: <i>Thinking back on your critical studies teaching during both placements, consider what have</i></p>	<p>Teaching Methods Q3: <i>Same as Q4 in the pilot</i></p> <p>Q4: <i>In a previous questionnaire many PGCE Secondary Art & Design students reported that they thought the relevance of artists' work to pupils was a very important influence on what they (student teachers) would choose to show pupils. What kinds of work do you think are "relevant" to pupils? What kinds of work do you think pupils find exciting and</i></p>	<p>Q3: <i>Needed to find out more about what informed students' choices;</i></p> <p>Q4: <i>in response to Q4 in the pilot, several students used the word "relevance" to explain what informed their choice, whilst not defining what they meant by this word; therefore, Q4 aimed to gain students' definition/s of relevance.</i></p> <p>Q5: <i>Similar to Q5 in the pilot, but phrased to gain more detail about the content/subject of the artworks or teaching activity used, which was</i></p>

<p><i>been positive aspects of this, and more problematic areas. Please give at least two examples for positive and problematic</i></p>	<p><i>interesting? Please give your reasons.</i></p> <p><i>Q5: Describe an example of a critical studies teaching activity you carried out in placement A. What was the artwork? What kinds of things did you do? (eg: show images, ask questions, give information, ask pupils to discuss things in groups etc). Please be as detailed as possible.</i></p>	<p>absent in many students' responses to Q5 in the pilot (eg: which explained processes, and structures without giving the content/subject-therefore, no sense of what the teaching was <i>about</i> was possible.</p> <p>Q6 in the pilot omitted in the second questionnaire as I felt this could be explored in later data collections.</p>
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1e) Copy of amended questionnaire

Helen Scott PhD QUESTIONNAIRE: PGCE SECONDARY ART & DESIGN STUDENTS

This questionnaire aims to explore your views about the content, purpose and nature of your teaching of critical studies, based on your placement experiences during the PGCE course 2009-10.

It would be helpful for you to give your name as I hope to follow up some of the questionnaires with interviews; the data may be reported on and referred to in my PHD study and may be published at a later date (eg: in IJADE); it will also be used to inform the design of future questionnaires/interviews with other art and design teachers-however, your name will not be used in any publications.

Please respond to all requests/questions as fully as you can. Thank you for taking the time to complete this-it is appreciated.

1. List the artists/designers whose work you have used in your first teaching placement.

2. Below are some reasons why teachers teach critical studies.

1. So that pupils learn new skills and techniques
2. So that pupils learn about artists' ideas and interests
3. So that pupils gain ideas for their own work
4. So that pupils extend their knowledge of artists' work overall in certain areas (eg: related to artistic movements, of art from non-Western European cultures or countries, contemporary art)
5. So that pupils develop analytical skills in interpreting (and understanding) meanings in visual images and artefacts
6. So that pupils develop skills in expressing ideas and discussion/listening within a group of their peers.
7. Any others which are important to you?

Please state which you feel are most important and why (you may feel all are equally important-if this is the case, say so and give reason/s).

4. Explain what informs your choice of artists to include in your teaching of critical studies.

5. In a previous questionnaire many PGCE Secondary Art & Design students reported that they thought the relevance of artists' work to pupils was a very important influence on what they (student teachers) would choose to show pupils. What kinds of work do you think are "relevant" to pupils? What kinds of work do you think pupils find exciting and interesting? Please give your reasons.

6. Describe an example of a critical studies teaching activity you carried out in placement A. What was the artwork? What kinds of things did you do? (eg: show images, ask questions, give information, ask pupils to discuss things in groups etc). Please be as detailed as possible.

Thank you very much for completing this questionnaire.
Helen Scott February 2010

1f) Description and initial coding of amended questionnaire

Description/Analysis of second questionnaire to PGCE Art & Design students

21 st century painters	21 st century sculptors	21 st century graphic/design/textiles artists/photography	20 th century painters	20 th century sculptors/architects	19 th century painters
Michael Craig-Martin x3	David Mach x1	Michael Brennan-Wood x1	Andy Warhol x6	Henry Moore x4	Paul Cezanne x3
Mark Dion x1	Susie McMurray x1	Philip Treacy x1	Roy Lichtenstein x6	Alberto Giacometti x2	Paul Gauguin x 1
Martin Greenland x1	Tracey Emin x1	Richard Billingham x1	Patrick Caulfield x2	Barbara Hepworth x2	William Morris x 1
Gerhard Richter x1	David Kemp	Beatrice Milhaze x 3	Wayne Thiebaud	Umberto Boccioni x1	Paul Signac x1
Anselm Kiefer x1	Takashi Murakami	Paul Smith x1	Salvador Dali x3	Giacomo Balla x1	Vincent Van Gogh x3
Claire Alexander	Tim Noble (installation)	Stuart Pearson Wright x 1	Pablo Picasso x8	Nikki de Saint-Phalle	Degas x1
Julian Beever	Jan Fabre (installation)		Georges Braque x4	Joseph Beuys	
Lucy Jones		Banksy x6	Juan Miro x3	Antoni Gaudi x 4	
Matthew Ritchie		Vivienne Westwood x 1	Hannah Hoch x1	Eduardo Paolozzi x 1	
Percy Kelly		John Bergerman x1	Kurt Schwitters x1	Claes Oldenburg x1	
Gillian Jones		Ruth Lee (knitter)	Terry Frost x1	Alexander Calder	
Jason Kronenwald (bubblegum)		Amy Twigger (knitter)	Edward Hopper x1	Bill Reid	
Sarah Sherwood		Sara Fanelli (illustrator)	Gustav Klimt x1	Elizabeth Catlett (sculptor and printmaker)	
RuthPiper		Timorous Beasties (wallpaper, fabric)	Georgia O'Keefe x6		
Chris Offili x 3		Shephard Fairey (graphic designer)	Mondrian x1		
		Bethany de Forest (graphic artist)	Audrey Flack x1		
		Matthew Roby (animator and sculptor)	Julian Opie x 3		
		Vincent Scarpace	Howard Hodgkin x1		

		Ben Drury (graphic artist)	Jasper Johns x2		
		Peter Saville (graphic artist)	Juan Gris x1		
		Deanna Petherbridge (drawing)	Bridget Riley x 1		
		Claude Heath (drawing)	Yves Klein x1		
		Lucy Arnold	Jackson Pollack x 1		
		Sabrina Ward Harrison	Peter Blake x 3		
			Ben Nicolson x1		
			Norman Rockwell		
			Henri Matisse x4		
			Hundertwasser x 6		
			David Hockney x 1		
			Rene Magritte x 2		
			Wassily Kandinsky x 4		
			Fernand Leger x 1		
			Paul Klee		
			Frieda Kahlo x 2		
			Leon Kosoffx1		
			Frank Auerbach x1		
			Lucien Freud x2		
			Jean-Paul Basquiat x1		
			Marc Chagall x1		
			L.S. Lowry		
			Fauves		
			William Kentridge		
			Jacob Lawrence		

Question 1: **List the artists/designers whose work you have used in your first teaching placement**

Other: Day of the Dead
Ancient Egyptian Art
Albrecht Durer
Hans Holbein
Escher x 3
Ansel Adams
Daguerre
Michelangelo
Bronzino
Alfred Stieglitz

Lucienne Day (50's fabric designer)
Richard Lydekker (19th -20th century botanical illustrator)

Question 2: Below are some reasons why teachers teach critical studies. Please state which you feel are most important and why (you may feel all are equally important-if this is the case, say so and give reason/s).

1. So that pupils learn new skills and techniques	2. So that pupils learn about artists' ideas and interests	3. So that pupils gain ideas for their own work	4. So that pupils extend their knowledge of artists' work overall in certain areas (eg: related to artistic movements, of art from non-Western European cultures or countries, contemporary art)	5. So that pupils develop analytical skills in interpreting (and understanding) meanings in visual images and artefacts	6. So that pupils develop skills in expressing ideas and discussion/listening within a group of their peers.	7. Any others which are important to you?
2	3	8	6	14	11	See comments below
(all important 5)						

Comments:

1. When teaching critical studies I feel all of those factors are important as these are all looked at at some point.-it also depends on the reasons for looking at a particular artist some maybe skills others maybe concept.
2. I feel all of the above points help to inform pupils as to why critical studies is taught in schools. I think it is a range of elements that offer critical studies an important role. Number 4 relates to the "art history movement" which I feel is an important, significant part of C.S. And number 5 pushes pupils' thinking beyond the visual understanding to a more contextual understanding.
3. 3, 5, 6-they develop skills which can be applied to other subjects but artist knowledge can influence their own work.
4. 6-great in group debates getting the pupils analysing the work. 4-introducing pupils to new cultures and art movements including x curricular links
5. I think all are equally important because critical studies should encompass all aspects and all help improve pupils learning
6. -no comment
7. 3/5 I believe that all CS should be used to embed the idea of concepts in art and not solely focus on skill
8. 1. So that pupils learn new skills and techniques 2. So that pupils learn about artists ideas and interests
9. CS helps pupils to articulate ideas and success criteria in their own work and in others which aids their practical work
10. All are equally relevant as it helps as a starting point for their own work which gives them ideas and as well as understanding about why the artist used a certain technique or the reasons to why and how the final piece of work is completed.
11. Different reasons and aims for different schemes. Artists role in each scheme is different , stimulate debate expand thinking about what art is, techniques they use.
12. 5-develop analytical skills etc 6. Expression of ideas etc 4. Extend knowledge of artists 3. Gain ideas for own work-process used

13. Students need to contextualise their own practice-at KS3 they will be discovering their own tack and will need to base this on sound knowledge of artist and practice. All of the above.
14. No 3 is the basis for the pupils development –how they can simply connect an artist to their work. Easy to relate to. The basis for all discussion following onto more detail, numbers 5 and 6.
15. 5 and 6-for pupils to express their own ideas/discussions they need to be aware of their histories and other artefacts
16. All-P need to be able to contextualise and relate their artwork to others-contemporary art allows for this in particular-all of the above provide links to cross-curricular
17. I believe that 6 is most important as I think that the ability to have self-expression is vital to the happiness and well being
18. 1-pupils further their skills and practical art3-pupils gain ideas to develop their work 4-gives pupils an understanding of concepts and how they can be adapted for their work.
19. 5 and 6 are very important for pupils to begin to develop skills of analysis re: meaning and context behind artwork. This in turn hopefully would impact on development of their own practical work. Pupils encouraged to produce original artwork with value and meaning.
20. 5. Because I feel that this is vital to pupils' understanding their own physical art practice and why they are making the art they are making 7. So that pupils know what has gone before in order for pupils to advance art and ideas further-influenced by not copy(think this point covers a few of the numbers).
21. I think that 4, 5, 6 are the most important for me, pupils need to gain a range of ideas skills through critical studies. Its important also to develop discussion and talk about art although I think they all play a part.
22. 5 and 6. To me are equally important . Developing pupils analytical skills and ability to articulate these ideas and interpretations are essential. The art room is a rich environment for discussion building literacy skills and the use of art terminology.
23. The most important in my opinion would be number 3. Its so important for pupils to feel inspired by other artists in order to move forwards with their own work, to inform their own work. But then again, they are so interlinked. If pupils do not know how to interpret artwork then how do they express their own ideas about it and then decide which ideas might be relevant to their own work. And if pupils have limited knowledge of a range of artists then this will reflect in their work.
24. 3, 5, 6I found this a useful tool to encourage pupils to build on their communication skills.
25. Number 2 and 5 link together as I don't feel they can develop interpretation skills without learning about artists ideas and concepts and discussing to understand them. Number 1 because I think for pupils to see a skill/technique used is influential and inspirational.

Question 3: Explain what informs your choice of artists to include in your teaching of critical studies

1. After researching I noticed that female artists were under-represented with schools as was contemporary art. I also looked at artists using unusual materials and ideas as I wanted pupils to realise that not only painting and drawing was “art”. Also to puch their own creativity.
2. How well they relate to the project and to personal pupils work. I try to discover and introduce “lesser known” artists/designers to pupils
3. Relevant to the SOW and what I want pupils to learn
4. What I think is relevant to the work I hope for the pupils to produce
5. The artist chosen related to the scheme of work. I also tried to choose artists that I felt pupils could relate to –given a choice-I would choose contemporary artists-struggle to relate to older artists
6. Artists which have a connection to the scheme of work. Artists which I feel pupils may find interesting or have ideas/ways of working which I feel they have not come across before.
7. I was asked to follow the schools' scheme of work and artists listed.I could however introduce others in relation to concept.

8. I chose artists at the beginning of planning my scheme of work but also added artists who I discover as I am researching for my lessons who I think will be relevant and useful.
9. Ones that I (and pupils will) find interesting and relevant. I try to hook their interest to keep them occupied.
10. It depends on the scheme of work I have chosen, I like to use artists that link up with my scheme so it relates to what the pupils are doing. I like to try to use different artists to develop my own knowledge.
11. No response
12. Dealing with relevant issues in work, (identity, landscape, politics etc), techniques used (processes), related to relevant cultures
13. Some related to locality, allowing sense of identity (Percy Kelly, Gillian Jones, Lowry), others with decipherable techniques, colour, application, experimentation.
14. SOW dictated most.
15. Exploring what might be interesting, seeing works that inspire me, have a relevance to their visual culture, exploring ways of seeing other cultures.
16. Some artists were previously set in the schools SOW. I introduced more contemporary artists into mySOW
17. What the school have done before. The year of the class and their potential for understanding. Some times the scheme of work can dictate this. Suitability of the materials and the art work.
18. The artist may show a process within the project (eg: African art work-Dan masks-Picasso). I included Lichtenstein to demonstrate concepts in narrative art rather than his usual inclusion in Pop Art.
19. Relevance of artists to the SOW and lessons. However, inclusion of contemporary artists I feel is very important-good for pupils to see contrasting approaches to artwork in order to convey meaning.
20. Exciting and will engage pupils. To visually suggest and help explain a project/task/idea that I am asking pupils to complete. Open pupils minds to "art" as a subject-opportunities
21. When at placement A I took on the departments SOW so I had to form my own CS around this but usually I will think of artists when developing ideas that pupils can gain information from and be able to relate to their work.
22. In my teaching so far, I have been restricted by the SOW planned by the HOD and have been unable to select my own choice of artists.
23. Artists that pupils find interesting, good examples of artists and artworks that help illustrate the points I want to make. Also, where I have had the opportunity of selecting my own artists for a scheme, I have tried to choose a variety of eras, male/female, concepts, cultures.
24. Where I took on SOW I chose artists that I felt would support the existing work. Where I wrote my own schemes of work CS often came from my selection of a single image and I selected images and artists that I felt would provoke questioning from the pupils. Themes for discussion
25. No comment given.

Question 4: *In a previous questionnaire many PGCE Secondary Art & Design students reported that they thought the relevance of artists' work to pupils was a very important influence on what they (student teachers) would choose to show pupils. What kinds of work do you think are "relevant" to pupils? What kinds of work do you think pupils find exciting and interesting? Please give your reasons (summarised)*

1. Artists that use unusual materials held pupils' interest and they wanted to find out why etc. Work which also made pupils want to create art in the same way (Giacometti, Moore, Noble & Webster given as egs) and questioned their perceptions of art.
2. I think artists and designers work must link specifically to a pupil's style/technique (not all pupils draw/paint in the same way!). In response to my previous placement Yr 10 responded well to contemporary artists and colourful artists/designers. And felt the importance to (which I emphasised) that the artist must relate to their work.

3. I believe this depends on the nature and interests of the specific pupils and the backgrounds of pupils and the context of the school.
4. I found that pupils responded best to artists who used bright/contrasting colours. They were more involved in these discussions and found it easier to break down the work.
5. I think works "relevant" to pupils are pieces they can relate to (eg; a painting of a football field may appeal to boys). I think pupils are interested in a piece of work if they can understand it and perceive it as art.
6. Aspects which connect to the work they are doing or have ideas/meanings which pupils can relate to, so ps can see a reason for looking at that artist.
7. Focus on skill/technique-concept-similar to work they are producing
8. Pupils are very varied in what they find interesting! They are impressed by high levels of technical skill, beauty, humorous images, images they have seen before and can relate to.
9. Graffiti art, and music art-relevant and accessible and immediate to them (visual culture). Sculpture/3D-pupils seem to enjoy making structures-especially the boys-photography-think this is related to the visual culture we live in
10. I think it is hard to say what is "relevant" because I think it depends on your own views and interests and types of schemes of work you are doing. I always end up showing artists that relate to the scheme as it is part of what I would like them to learn, such as background information about a culture, ideas etc.
11. What suits the LO of the lesson and the interests of the pupils. Has to challenge the pupils
12. Relating practices to pupils own sensibilities/interests(sports/music/fashion)-a tactile response not having to produce work which is a pastiche, expressive, enabling a personal response
13. Work that pushes boundaries. To show traditional and to explain must be balanced with the new or current to show constant evolution and to demystify.
14. 20th century artists, artists that are used in an applied sense. Artists that answer the question "what is the purpose of art? " Artwork used for posters, CD covers, T-shirts. Plus artwork that links to contemporary issues.
(note-could the definitions of relevance here be applied to the lists of artists given for the first question?)
15. Things they experience, through design (experience through exposure) and work they may have seen gallery/exhibition. Other artists perhaps linked to history projects etc.
16. Contemporary artwork and practitioners are more relevant to pupils. Pupils can find links from this artwork to their own through subject matter-this is relevance. A pupil would find it difficult to find relevance in artworks that was created 100's of years before they were born and to put their own work into context in today's society.
17. A varied range of artists that they can have some connection to. Colourful work and exciting work, expressive work can have a great effect on their enjoyment.
18. I want to include more contemporary/local art/artists as I think pupils react and engage better with work they come into contact with on a regular basis.
19. Works that are relevant to their "current tastes manifestations" of today-more contemporary art appears to appeal, within my limited experience and has generated animated discussion. Traditional art work has its place but in our ever changing world pupils should be exposed to new and exciting works.
20. Impossible to answer, totally dependent to the specific class/pupils-context BUT important to challenge and make pupils think and question things.
21. I think it depends totally on the SOW, artists work needs to be alongside pupils work, with pupils being able to analyse and relate to it. I think pupils (from my experience) find most art interesting-I think it is how the CS is delivered that makes the work exciting, interesting etc.
22. Pupils find artworks which they can relate to interesting work that they can connect to the world around them, contemporary art.
23. I think pupils are less excited about what we may call more traditional art-things they think are old, boring paintings. Exciting would be something with a great concept that relates to their world, their culture. Essentially from my experience, that is what I have seen most GCSE pupils doing personal projects on; things they feel passionate about, issues that relate to them. Any artist that fits into this would be of interest to pupils.
24. I felt pupils gave the impression that looking at contemporary (not dead) artists, was more interesting especially when they found them on "facebook". However artists are relevant to T&L if their ideas/meanings/techniques are suitable in supporting pupils learning and understanding for the SOW and lesson plans.

25. I find that if the artist has an interesting background it gets pupils more involved/interested in the work. I feel that if the work is relevant to them and they can relate to it that they will be more interested.

Question 5: Describe an example of a critical studies teaching activity you carried out in placement A. What was the artwork? What kinds of things did you do? (eg: show images, ask questions, give information, ask pupils to discuss things in groups etc). Please be as detailed as possible. (summarised)

1. I used artists using unusual materials as starters and mostly plenaries-eg:bubblegum art which held pupils attention-asked them lots of questions about it
2. Used Taylor's "form, content, process, mood" to analyse a 14th century narrative painting-used this structure after asking for initial reactions-pupils responses using Taylor's ideas were good but this didn't work so well with examples of Hopper's and O'keefe's work
3. PP of 3 images-Pollock, Marden, Klein, and made notes of pupils' initial reactions then gave an image each to groups and they answered questions about these. Answer sheets laid out on tables.
4. Pattern-pupils brought in own examples to share and discuss. They then linked their artwork to a style by an artist who used pattern. This artist was evaluated and presentations were showed to class to unpick
5. A worksheet/PP. The PP showed pupils the Taylor model and context. This involved a discussion surrounding an example piece of work. Pupils then completed a writing frame (titles including prompting questions) in groups during the lesson then individually different (contemporary) artist for homework
6. PP of image s(most common) Discussion and questioning . A quiz on the IWB questions out of a bag and giving personal responses to questions. Using cards with happy/sad faces and holding up in response to liking/not liking artwork then being questioned why.
7. I presented artists such as Chris Offili and Jan Fabre to show pupils how artists use unusual materials in their work. I then provided pupils with many unusual materials to paint/sculpt with such as mud, cereal, sand, toothpaste, flowers, coffee. Pupils worked in groups to produce a painting
8. Showing an image, having a question on the board and getting students to engage in discussion
9. A lesson on album cover design with year 10-there were PP, image handouts, how to critically evaluate a design sheet, group evaluation of an album cover, asked questions, got pupils to present ideas to the rest of the class
10. Whole group discussion about henna art what it is why it is used the purpose and how patterns can be used. I used images and asked questions but this was not very effective because I had not structured my questions properly.
11. Putting this at the end of the lecture has affected my attention for the questionnaire (lots of random artists names)
12. Animals in art-PP on meanings and symbolisms of used in contemporary advertisement . Links to NW native American "animal totems"-symbolisms and meanings. Mahler/Calder-historical context use of shape develop into forms of collage.
13. Gallery visit with intro lesson and follow-up, including questionnaire and clay/practical follow up based on reaction to visit.
14. Year 7-activity-sweet product3-D papier mache. Critical Studies-link to Claus Oldenburg. Link to why they were doing sweet product. Resource PP and questioning followed by questionnaire to follow up PP. Lots of strong imagery create enthusiasm, stimulate thinking. Discuss how sculptures could be used, where in school would you put a giant sculpture?
15. Matisse-making him interesting for SOW.Team work-nominate a group of 4 someone to be Matisse, working how Matisse worked; leader directs team to cut out working from still-life, scissors, no pencils; looking at interpreting style/composition also why (through illness) Matisse moved to producing cut outs; on lesson to emphasise Matisse's prolificon (sic-might have met how prolific he was?) how quickly they can be made (cut-outs).
16. Surrealism-post surrealism in a PP class discussion. The post-surrealism included contemporary artist Marsh and Roby through new media graphic design and recycled sculpture. Looking at unpicking Dali image using Taylor model and reflected this in written homework using Marsh image.

17. Year 8 portrait. This was an expressive drawing lesson. They were shown images relating to artists who used charcoal in portraiture. Discussions took place on the reason for the style and application for the marks. The lesson was an introduction in making marks. The lesson also included a demonstration of an expressive portrait. They all completed a swatch and a portrait of their friend.
18. PP presentation showing images of Lichtenstein's work and analysing his techniques and key features of his pieces; ask questions to recap previous learning and engage pupils with work, this can be done during the demonstrating in re-capping skills/techniques/processes; handouts help guide pupils through practical as well as referring them to Los.
19. Pupils were being introduced to one point perspective. PP demonstrated the work of the street artist Julian Beevor. This was to emphasise perspective and morphosis. Prior to this pupils had been shown various artists' work displaying one point perspective and encouraged to identify on screen vanishing points, horizon lines and horizontal and vertical lines. The inclusion of Beevors contemporary work generated much animated discussion and focused pupils' attention throughout and was a "lighter" way of demonstrating the concept visually.
20. Timorous Beasties-Year 8-PP then questioning of pupils-formed in a way that encouraged pupils to unpick the work-find out the meaning. Also how it relates to their own art practice and what they were going to do-moved into table discussion-debate between the pupils –important engagement!
21. David Kemp-masks. We were looking at Dan masks and pupils were developing their own ideas to make a mask from recycled things. Looked at images on a PP-asked the pupils what they thought they were made from?(milk bottles, chairs, etc) What they thought they were? How or if they related to Dan masks? Specific features? How they were going to develop their own masks? What materials they could use? Discussion with the whole class.
22. Yr 8 pupils identity and illustration project a cross-curricular lesson with English (pupils had written children's stories). Looked at the work of Sara Fanelli on a PP assessing initial ideas and interpretations, considering form, content, process, mood; the PP had questions on which pupils had to answer as we went through.
23. Year 7 class-pupils worked in groups of 4 or 5 to discuss and artist and one example of their work in depth. The questions were designed to get them thinking about artists intentions, their initial reactions, feelings, mood of the image, narrative , the bigger picture (rather than facts). After discussion pupils then prepared a presentation on their findings (each group looked at a different artist and artwork). Some excellent discussions opened up after each presentation and the idea (which I emphasised over and over) that in art there are no right or wrong answers in analysing art which really helped generate these open discussions where some excellent ideas came up-pupils really felt comfortable voicing their opinions.
24. I had a research and present lesson dividing pupils into three groups of mixed ability. In the SOW we were looking at 3 different artists whose work could all be described as "linear" and how different techniques and materials can explore line. The groups had a list of questions to discuss and answer. Resources included a running PP, artists books, internet. All groups then had to present their info to each other.
25. I used a PP as a visual resource to present /display Futurist artwork which was used alongside questions inspired by Bloom's taxonomy to form discussion which critically analysed the artwork. Pupils independently researched futurism to inform and form the knowledge needed for the basis for critical analysis.

1g) List comparing artists named in both questionnaires

Comparison of artists named in pilot and amended questionnaires.

First (pilot) questionnaire	Second questionnaire
<p>21st Century Male artists: Painters: Julian Opie x5 Paul Morrison x4 Peter Blakex2 Tim Burton x2 David Hockney x2 Michael Craig-Martin x1 Chris Offilli x1 Peter Doig x1 Alfredo Sosabravo x1 Andy Hughes x1 Michael Landy x1 John Morra x1 John Virtue x1 Bill Jacklin x1 Takashi Murakami (painter and sculptor) x1 Sculptor: Damien Hirst x1 Jeff Koons x2 Boyle Family x1 Andy Goldsworthy x3 Steve Blaylock x1 Kittawat Unarrom x1 Graffiti artists: Jon Burgerman x10 Banksy x9 Henri Silberman x1 Graphic Designers: Bill Kentridge x1 Textiles: Michael Brennand-Wood x2</p>	<p>21st Century Male artists Painters: Michael Craig-Martin x4 Julian Beevor x4 Julian Opie x3 Chris Offilli x3 Peter Blake x3 Lucien Freud x2 Howard Hodgkin x1 Gerhard Richter x1 Martin Greenland x1 Mark Dion x1 Anselm Kiefer x1 Burton Morris Chas Jacobs x1 David Hockney x1 Stuart Pearson Wright x1 David Pott x1 Sculptor: David Mach x1 Jan Fabre x1 Photographer: Richard Billingham x1 Fashion Designer: Phillip Treacy x1 Graffiti artists: Banksy x7 Os Gemeos x3 John Burgerman x1 Graphic Designers: Timorous Beasties x1 Textiles: Michael Brennand-Wood x1</p>
<p>21st Century Female artists Painters: Gillian Wearing x1 Singh Twins x1 Jenny Saville x1 Barbara Kruger x1 Gail Morrison x1 Sculptors/installation/ceramics: Tracey Emin x2 Kate Malone x1 Stella Vine x1 Marjan Wanda x1 Lucienne Day x1 Ebony Andrews x1 Corinne Ocada x1 Graphics/Print/illustration Ruth Piper x2 Sarah Beeton x2 Elizabeth Murray x1 Miss Vann x1 Sabrina Ward Harrison x1 Dawn Dupree x1</p>	<p>21st Century Female artists Tracey Emin (painter and sculptor) x1 Ruth Piper x1 Lucy Arnold x1 Sculptor: Nikki de St Phalle x1 Graphic Designer: Beatrice Milhaze x3 Sarah Fanelli x1 Deanna Petherbridge x1 Fashion Designer: Vivienne Westwood x1</p>

<p>Julie Verhoeven x1 Stina Pearson x1 Ellen Gallagher x1 Sara Fanelli x1 Jelene Morris x1</p>	
<p>20th Century Male artists Painters: Picasso x12 Andy Warhol X6 Gustav Klimt X5 Hundertwasser x5 Patrick Caulfield x5 Jackson Pollock X4 Roy Lichtenstein x4 Juan Gris x4 Henri Rousseau x4 Paul Klee x3 Kandinsky x3 Andre Derain x3 Dali x3 Juan Miro x3 Matisse x2 Braque x2 Francis Baconx2 James Rosenquist x2 Howard Hodgkinx2 LS Lowry x2 Rene Magritte x2 Paul Nash x2 Yves Klein x1 Giorgio Morandi x1 Peter Randall Page x 1 Keith Haringx1 Frank Stella x1 Basquiat x1 Barnett Newman x1 Fauves x1 Bauhaus x1 Franz Marc x1 Terry Frost x1 Ben Nicholson x1 Quentin Blake x1 John Mafangheo x1 Albert Irvin x1 John Piper x1 Leroy Neiman x1 Robert Indiana x1 Sculptors: Giacometti x4 Henry Moorex2 Boccioni x1 Naum Gabo x1 William Bailey x1 Claus Oldenburg x1 Bill Rogers x1 Architect/designer: Antoni Gaudi x1 Graphics/Print: Ernst Haekel x2</p>	<p>20th Century Male artists Painters: Picasso x9 Andy Warhol x6 Roy Lichtenstein x6 Hundertwasserx6 Henri Matissex5 Braque x4 Kandinskyx4 Salvador Dali x3 Renee Magritte x3 Juan Miro x2 Jasper Johns X2 Patrick Caulfield x2 Wayne Thiebaud x1 Paul Klee x1 Kurt Schwitters x1 Terry Frost x1 Gustav Klimt x1 Edward Hopper x1 Mondrian x1 Juan Gris x1 William Morris x1 Yves Klein x1 Jackson Pollockx1 Fernand Legerx1 Euan Uglow x1 LS Lowry x1 Chagallx1 Leon Kossoffx1 Jean-Paul Basquiat x 1 Ben Nicolson x1 Sculptors: Henry Moore x4 Giacomettix2 Boccionix1 Alexander Calderx1 Bill Read x1 Claes Oldenburg x1 Paolozzi x1 Joseph Beuys Architect/designer: Antoni Gaudix4 Photographer: Ansel Adamsx2 Alfred Stieglitz Graphics/Print: Escherx3 Norman Rockwell x1</p>

Escher x1 Geiger x1	
20 th Century Female artists Painters: Frida Kahlo x4 Bridget Riley x2 Georgia O'keefex3 Tamara de Lempinka x1 Sculptor: Barbara Hepworthx2 Graphics/Print: Kathe Kollwitz x2	20 th Century Female artists Painters: Georgia O'Keefe x6 Audrey Flack x1 Bridget Riley x1 Frieda Kahlo x2 Sculptor: Barbara Hepworthx2
19th Century artists Painters: Constable x3 Turner x3 Van Gogh x3 Monet x3 Manet x1	19th Century artists Painters: Paul Cezanne x3 Gauguin x1 Paul Signac x1 Van Gogh x2 Painter/sculptor: Degas x1
Pre-19th Century artists Archimboldo x4 Hogarth x2 Gericault x1 Fra Angelico x1	Pre-19th Century artists Albrecht Durerx1 Michelangelox1 Hans Holbeinx1
Multi-cultural art Haitian art Japanese art x2 Celtic art x1 Greek art x1 "they used cultures a lot like Native American, Mexican etc"x2 Guatemalan textiles x1	Multi-cultural art Day of the Dead x1 Ancient Egyptian Art x1

1h) Process map of questionnaires
combined- description/initial
analysis/interpretations

Process map of the pilot and amended questionnaires with summary data analysis

NB: Initial thinking with Bourdieu's ideas in green

Using "Big Themes" to create a complex narrative, interpreting responses across both questionnaires (placed in areas they relate to-BUT most cut across several different areas).

Pilot Questionnaire questions (broad areas related to students' use of critical studies)	Summary analysis of students' responses to pilot	2nd Questionnaire questions	Summary analysis of students' responses to 2nd questionnaire
Coding, description, interpretation and analysis (overarching all areas)			
Content of Critical Studies (Q1, Habitus? Cultural capital?	Contemporary artists The "Usual Suspects" (Male, 20th C painters) "Multi-cultural " projects	Content same questions used to make comparisons (apart from omitted Q2 from pilot) with responses to 2 nd questionnaire	Very similar to pilot responses; overall, Banksy and Picasso most used/referenced artists in critical studies by the students; still much more to know about reas Frustrations and disappointments
Purpose of Critical Studies (Q3) Misrecognition?	Skills of analysis and interpretation, influence pupils' ideas for their own work, learning about artists ideas (least important pupils learning new skills)	Purpose same questions used to make comparisons with responses to 2 nd questionnaire	Similar to pilot responses Contradictions, tensions and omissions

<p>Teaching methods used for Critical Studies (and choices about this); positive and negative aspects of teaching critical studies? (Q4, Q5, Q6)</p> <p>Habitus?</p> <p>Agency?</p> <p>Pedagogic Power?</p>	<p>Some teaching very tightly structured or described in terms of structure and process alone (no subject/content given)</p> <p>Practical teaching tasks doing pastiches/copies of artists' work</p> <p>"Relevance" given as a reason for choosing artists; some students had no choice of artists (dictated by the School)</p> <p>"Ideal" situations described rather than actual teaching?(eg: gallery visits)</p> <p>Discussion/questioning/writing</p> <p>Positive: eg: pupils gain ideas for their work</p> <p>Negative: leg: lack of time, pupils may be disengaged</p>	<p>BUT different questions asked in relation to teaching, in response to analysis of pilot questionnaire:</p> <p>Q4.<i>What kinds of work do you think are "relevant" to pupils? ...Please give your reasons</i> (to explore definitions of this term)</p> <p>And slightly differently worded question about giving an example of teaching of critical studies intended to gain more detail:</p> <p>Q5. <i>Describe an example of a critical studies teaching activity you carried out in placement A....</i></p> <p>Data which did not fit; data which raised questions</p> <p>Contradictions, tensions and omissions</p>	<p>Q4. Relevance can be defined in different ways: it can be artwork which is "challenging", relates to pupils interests, relates to the Scheme of Work, or contemporary art.</p> <p>Meanings beneath the surface</p> <p>Q5. Similar responses to pilot (eg: teaching very structured) BUT sense of very varied experiences and students' different responses to their situations; more detail provided still much more to know</p> <p>Frustrations and</p> <p>Reflexivity and the Roles of the Researcher/Tutor</p>
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Appendix 2: documents related to the interviews

2a) Questions for interview one

Questions/areas for discussion in the first interview (NB: following on from questionnaires)

1. Content

- Student teachers listed many different kinds of artists in their responses to question 1 on the questionnaire-they were quite evenly balanced between 20th Century Male western European artists and contemporary artists? Why do think this was is the case?
- Picasso and Banksy were the most frequently listed artists across both questionnaires. Why do think this is? What is it about their work that makes them such popular choices with teachers?
- Why do you think cubist/Pop art/Surrealist works are particularly used in the teaching of critical studies with secondary aged pupils?
- There were many contemporary artists listed by only one or two people who are not well known, but they have web sites-how do you the www has influenced the artists you choose to include in your teaching?
- Do you think you chose work because of what it *looks like* or what it is *about*?

2. Purposes

- The responses to this question from both questionnaires suggests that student teachers think the most important reasons why teachers should teach critical studies is to develop pupils' skills and abilities in discussion and analysis. Why do think this is?

3. Choices for content

- **In terms of what informs your choice of artists to include in critical studies**, the most frequently given response was the scheme of work. Why do you think this is the case? (Is it ever the other way round?)
- In terms of considering what kinds of artwork pupils find relevant, a frequent response was that contemporary art was relevant as it relates to pupils' culture and experience. What are your views on this?
- Other responses suggested that it is important that artwork from any period should have some resonance or meaning for pupils based on their experience-what are your views on this?
- A few responses implied it was important to challenge pupils' thinking with artworks-this suggests something different to the two reasons above (it might be difficult (but not impossible) to find work which is challenging and resonant with a person's experience?) What are your views on this?

4. Teaching methods

- You all described lots of different teaching activities that you use for critical studies in your lessons-the most frequently example given was showing images with some kind of discussion/evaluation activity. What do think pupils learn from this and how do you know? How do you get a sense of the benefit for pupils of these kinds of activities?
- Do you think other alternatives for teaching critical studies are possible? What might these be?

2b) Transcript of interview one

Transcript of first group interview:

(conversation about drawing and pupils not knowing the difference between different kinds of pencils at start of tape)

HS: Student teachers listed many different kinds of artists in their responses to question 1 on the questionnaire-they were quite evenly balanced between 20th Century Male western European artists and contemporary artists? Why do think this was is the case?

Picasso and Banksy were the most frequently listed artists across both questionnaires. Why do think this is? What is it about their work that makes them such popular choices with teachers?

D: Banksy is contemporary and relevant, especially boys like his work. His work has appeal and humour.

E: If you do Banksy the technique isn't that hard-it doesn't involve pupils doing a lot of drawing. He has a rebellious side to his work which appeals to pupils.

K: Julian Beevor's work is like that too-not very usual for pupils to learn about work which isn't placed in a gallery, but is in the everyday world.

T: I used Picasso in my teaching because I was told to.

E: I used Banksy in relation to other things-linked it to Dadaism and infiltrating a museum like they did-mixing up a contemporary as well as historical artist or group of artists.

H: Just because we know about artists like Picasso it doesn't mean the pupils know them well or will be familiar with them.

F: Its more the way you use artists than the artists themselves I think

D: I think some teachers find ways round asking pupils to draw because they think this will turn pupils off-this might be one reason why Banksy is popular with teachers and pupils.

E: Do you think its maybe I can't remember the wording of the question but do you think that other things might fall into looking at cultures? I know that there are projects where artists from other cultures are used

HS-there wasn't much-I was quite surprised, there were a few examples but it would tend to be very broad like African masks or aboriginal art-very massive but not mentioned very much

in the questionnaires-the way art from non-western cultures is dealt with is probably a whole other PhD-eg; “are we doing our multi-cultural project?”

F: it’s really patronising the way some cultures’ art work is presented, like African art-where? Which country? When? (yeah, yeah, T)

HS: when I started teaching there was a big push for “multi-cultural” teaching but it seems to have become less common recently and it was done quite badly in places, for example pupils producing aboriginal logs and learning how to paint dots very well but not much about aboriginal art.

E: Returning to the original question, I concentrated on 20th century and contemporary artists because that was what my degree focused on; I’d love to do renaissance art but I know nothing about it. (yeah, yeah, I’m like that-others).

HS: People said that in relation to other questions-the knowledge people have already is important-people stick to where they feel secure-it doesn’t mean you will never teach anything different but that is where you begin teaching-things you feel you know about.

F: it depends what you’re interested in too-if you chose those artists in relation to your degree then you find ways to pull them in.

HS: You do, In a way that’s understandable-good to talk about things you know about.

D: I suppose seeing them in context more is more understandable because we are linked much more closely to the 20th century than the 14th century.

HS; yes, understandable us and the pupils to it (20th century artwork) too;.

Why do think Pop art is so popular? And surrealism (although a bit less so) based on your answers and the group last year.

What is about that work that you think might appeal or why you would choose that?

Or why wouldn’t you?

E: I think it’s partly to do with subject matter (yeah, Karl) I think its often used with food packaging and celebrities-kids like celebrities and food! (everyone laughs). It’s partly to do with the imagery that is used

D: and it’s bloody easy

K:-yeah in my school they’re doing sweet wrappers-draw it, make a collage and just do studies of it then paint blocks of colour

D: using the old photocopier. It’s elevated by the fact that Pop Art was such a huge force-art is easy to produce

F: It depends on how you approach it

HS: we're back to how we do it again aren't we.

D: of course, of course

T-there's been a big exhibition at Tate Modern on Pop art and it was to do with the business side of Pop Art-an interesting way to look at it (it was good-others)

F-going from the Grammar School to the school I'm at now, at the GS you addressed the concepts and the issues and ideas behind it because you've got the time in the lesson and they're interested and that's what engages their attention whereas the second school was comprehensive, the lessons were 50 minutes-It's get them in, get them doing something and get them out. You can't engage them in such a short lesson

D: (5.01) We need to fight Pop Art otherwise we're going to have 10 minute art lesson

E: I don't think I'd ever do Pop Art again in my lessons unless you can think of more complex in depth ways of doing it than we've seen, it's just easy otherwise

D-Computers make it even easier because all the offsetting and posterization you can do at the click of a button

HS-that's right, yeah

D-so you see all these shops that call themselves galleries in London which knock out Pop art type images of existing images

HS-that's right so

K: I think if you went down the route of British Pop Art that a bit different-there seems more too it. If you look more at Peter Blake-his work is more varied (yeah-agreement from others)

D-none of the pupils have even heard of Peter Blake

HS-Peter Blake is an interesting one because I wasn't sure how to classify him-he is a contemporary artist as he's still alive but he worked in the mid-late 20th century too-I think I might have put him in both boxes. His work has changed quite a bit and you're right it seems to have more to it than the some of the other Pop Artists but that might just be our perception or because he has lived and worked for a long time.

D-I use PB a lot because identity comes up quite a lot

HS-that's good thank you

Um-do you think you or others choose artists' work because of what they look like rather than what it is about? I'm sure you understand the difference. I'm thinking about what you said about Bansky-maybe it wasn't what it looked like but more how it was done that but do think there's anything in that? Pop Art kind of looks easy but the concepts might not necessarily be easy for people to understand-do you think people choose things because they look easy?

K-Yes, I've mainly done how it looks -I have done a bit of both really

D-it depends really-you could do Guernica without going down the civil war route because it is such a fascinating looking melange of shapes and light and all that but obviously you spend a lot longer talking about what its about

T-I don't think there's anything wrong with

HS (jumping in!!!) No

T: using just for it looking at shapes or just researching the political side of it. I don't think there's anything wrong with just focusing on in something like positive or negative

HS-no-it's a resource isn't it. Its part of loads of things that you do. I think that's right. I suppose what I'm trying to argue that if you only did that all the time (focus on appearance of it) pupils are getting a kind of art lite diet . If that was the only engagement pupils got all the time looking at bits of or looking at how its made and not looking at the conceptual stuff, I'm not saying that happens everywhere or all the time but in some places in my experience I think it does.

T-I think it does definitely. From what I've seen it's very rare to touch on the ideas or the meaning. It's just too complicated

K-that's highlighted at GCSE isn't where they're pushing annotation but I'm not sure some of the pupils know how to do this really because they've never looked at ideas before -they're just writing "well, I like the colours in this or stuff like that

T-its an add on

D-I also think there's a fine line you have to be careful of-you-can over egg the pudding with what something's about

HS:Yes

D-you might have countless conversations about what does the Mona Lisa means when perhaps it might not mean very much

HS-you could imbue things with too much meaning that wasn't there

E: at my school they tell the GCSE students not to do any writing and I asked them to-when I checked with the teacher she said that as long as they visually show their journey

HS-that might be right, There's more than one way to do it

H-I don't think you always can visually show understanding especially if it is a difficult concept

E-I can understand they want to get pupils away from writing in art but I do think there needs to be some writing

D-even if they can see there's something other than the visual

E-yeah,

HS-let's press on. There was a question about reasons you thought critical studies should be taught. The most important thing came out was to do with developing skills and abilities in discussion and analysis-why do think that's the case?

E: I think its important to recognise its an academic subject. I think that there are so many misconceptions that you have to overcome. Lots of teachers in other subjects think that its just painting and there you go..... I think its really important to get kids thinking its an academic subject and also on a more personal level for them it will help to enjoy galleries and let them feel they have some knowledge to access galleries

D: its directly linked to what we've just been talking about otherwise everything becomes decorative You've got to have some information, that context you know

F: and it shows all the different routes they could take its not just drawing and painting. By looking at other peoples' work then you can get ideas for your own work

HS: that was another reason given by people-for pupils to gain ideas

D: its more enjoyable to teach because I like to know about stuff

F: pupils like to know too, that they have come out of a lesson and they know something they didn't before

HS: In terms of what informs your choice of artist, like you might want to develop children's skills, you want to intro them to artists you think will interest them, or catch their attention or whatever, most frequently given response was I choose things that match the scheme of work. I think that was partly to do with the point at which you which you completed the q-at the end of placement A and you've already told me that you had to do the schemes of work in the department-some of you wrote that in your responses too so it might have been to do with that but do you think for you is it ever the other way round-do you go to an exhibition and/or plan a scheme of work round an artist and why is that do you think?

D: I did one scheme like that because I'm a big fan of Percy Kelly and I was in a school in his neighbourhood so I thought that was a good idea because there were projects in the older classes which were about locality so I think that was the project I got most enthusiastic about probably because of my enthusiasm for his work.

HS: yeah

D: so I chose an artist and worked the scheme round it and this was the most successful one I did

T -was the scheme the artist or was the scheme how the artist worked or was it a bit of both?

D-it was a bit of both. The theme was locality and he was an example of an artist who works like that presented by an obsessive fan.

T-it wasn't like a Hundertwasser scheme of work? (Laughs)

D-no, it wasn't!

HS so what do the rest of you think?

K: well all my schemes were the departments themes then you fit the artists in. If I went to an exhibition and saw some work I loved I would try and fit it in or work around it but I'm not sure how I'd do that to be perfectly honest.

HS-what I'm trying to get at here is the approach to fitting it to a scheme of work (nothing wrong with that suggests that you're thinking about the process and the technical side then you're finding an artist to fit that . That's just a particular way of thinking about designing things that secondary pupils should do in their art lessons. There are different ways but that seems to be the most dominant way

K-I suppose that might happen a little bit because you're thinking well they've done painting, printmaking and blah blah blah and they haven't done any 3-D work so I'm going to look for an artist that does that and it needs to fit under an umbrella title

HS: so its about looking at the whole experience

H: I did something on Tim Burton, who had a film coming out and they seemed to want to know about his work but other artists sprung out of that.

D: I think I would definitely have situations where I would need to be presented with something to work myself into , if I hadn't got an exhibition coming up I'd probably end up bringing up a lot of Picasso and Van Gogh and I'll fall into that trap so sometimes and tow the line with them. It's handy to have been given schemes sometimes.

HS; so is it a bit too easy to stick with the old favourites then sometimes?

D: um..not because it's easy but because that's where my passion is and yes I'm someone who likes to be in my comfort zone but I get very meaty with it

H-I think even the pupils can get bored with the old favourites though. I was told I had to do Pop Art but the pupils said "oh we did that in year 7"

HS-so that idea of looking at the whole experience didn't work because they'd forgotten what pupils had already done.

F: I do get a lot of new ideas from discovering new artists and I'd like to do a really good scheme with that and different ways of working like Kristen Baker likes to use marking tape and tip paint into the shapes. I really want to do something with that but it might not fit in with what the department wants and you don't know how much leeway you'll have as a new teacher.

E: I think the only way I'd do it, I don't know how I'd do it but starting off with an artist using the concepts rather than so its not a painting in the style of, that's how I'd do it.

F: I quite like being given a title because there are so many artists and being given a title narrows it down and you can actually work on the concepts

HS: so sort of thematic?

D: in a similar way GCSE students are given a title you think, I could do this or that and they pick up on the enthusiasm

T: otherwise where do you start?

HS: so broad themes and titles are a good way to get into planning... This thing about relevance –really interesting. Contemporary art is relevant-we've talked about this already. However, other responses suggest all or any artwork could have resonance or meaning for pupils based on their experiences. You've already said you'd like to do something from the past and there's this idea of universal themes throughout history which have carried on- good/evil etc. What do think about that?

H: What was the question?

HS- sorry, relevance could be to do with pupils' lives, or any artwork could have some relevance or pupils could relate to it whenever it was produced so what are your views on this?

D: I don't know if I'd ever thought like this without this question being posed but I don't think you could have had expressionism without impressionism etc

HS: so things have resonance even if they're old

D: yes I think it is a linear thing You could show a Stubbs horse and talk about Toulouse-Lautrec and some Tracey Emin drawings so I think you can find relevance that way

HS: you can find those threads because otherwise why are pupils learning about Shakespeare? Pupils can understand the metaphors and the problems that are being talked about and they find it just as relevant

F: I think it's the schools as well. The GS does quite detailed studies but um also private schools offer history of art A level and GCSE and do focus on pre-20th century and there's a wider variety because they think the kids can handle it.

HS: mm

F: I don't know if it's a bit patronising to pupils for that not to happen in all schools, including comp

HS: yes, because in a way if you've never done it how you would you know that they weren't going to find it interesting? I suppose I think a lot of narrative painting is easier to understand from a conceptual point of view than a lot of contemporary art because there's a story and it's the bible and good against evil- a lot of these paintings are based on quite fundamental things and much more accessible. Maybe we need to test out some of these things.

E: I suppose it's about putting them in the place in which the paintings were made. yes, there was a history teacher who was teaching about slavery and he got them all under the table to get them to see what it was like to be crammed onto the slavery ships

K: I suppose if it was –if it is totally outside your experience but you're trying to put them in it they can understand it a bit better

HS: that's right....Next question-one of the things people said was that artworks should be shown to pupils to challenge them-that's quite different to other things people said-there were 4 or 5 people who said that and I didn't ask a direct question about it, they felt really strongly about this-to do with relevance-its appropriate and good to show images or artwork that would challenge pupils' ideas whether they were resonant with their experience or not.what do you think?

E: I think you need to get them thinking its not teaching them art otherwise

D-Exactly possibly that's a definition of art that you're presenting them with an artwork so you can have that discussion about what is an artwork Or identity

HS-I'm thinking about-lots of images across the piece are quite benign and there won't be anything especially hard or challenging learning about them. That might be alright for school children. We don't want to shock them or disrupt them in any way, but on the other hand we might, I don't know.

E: sometimes you can't even go there. It's enough to get them in the room , be quiet and its all you can expect from them. It might be the bottom 50% of the class you need to concentrate on those with the lowest ability because if they're not working no one is. You can't have those discussions; I found a massive change between 2 schools. In my second school I couldn't start to discuss the concepts or anything like that -all my questioning went out the window and I just had to get them sat down and doing something.

K-I think a lot of them I mean we're generalising here but it comes from primary schools I don't have much experience of primary schools in recent years but from what I know and I know there are some very creative primary schools but in a lot art is just fun. I know it should be fun too but like with maths it's serious from the beginning-from the minute you start maths you're learning to work in particular ways but could also be subject identity!

T-yeah

K- then the minute you come to secondary school and you have to work in a different way for art and a lot of them they say well that's not art and maybe that's where a lot of the resistance comes from.

D: to be a primary teacher you have to have maths, English and science-you don't have to have art. My wife is a primary teacher and I've shaken her world up a little bit and challenged her-what the hell are you doing with these kids? There's more to life than pritt stick my friend (everyone laughs) and she's really taken to it and she's doing and shes' doing some great stuff but you're absolutely right. There's a whole culture of we've got the afternoon off and we're doing art and that's the way it is.

E-its a cliché but

D-it's a cliché because its often reality

T-so when you teach them in year 7 you're having to undo the bad work that's been done already. I've come across it a lot.

E: some of them can barely and not particularly SEN barely hold a pencil. They were like I don't get what to do with it and they just did outlines. They had no idea about tone and perspective I know you're meant to teach them but it hasn't even entered their mind whatsoever

T-it's about making things look nice

D-it's what we said earlier

HS: we're back to the decorative thing again aren't we?

D-they're probably all wizards on the computer Corel Draw and all that sort of thing well but um absolutely they don't see the value of using a pencil sometimes

F-they're taught completely differently-it's just doing a bit of drawing

E-but your priority becomes to fix that before you can do anything else

HS- maybe that's why there's quite a big emphasis on the skills thing then.

E: when I was in the primary school there was hardly any drawing going on, not even as a means of anything else, not in art they didn't even draw in art. They did IT in art and they were great at Powerpoint.

HS-that's good then!

T-I think its good to do something challenging and risk taking in art is a really good way to give the subject importance. Because I was at a 90% EAL school and a lot of them were muslim and um I did a project on life events and I wanted to do something that was important to them so I had to ask the head of department if I could political stuff because obviously it could be really dangerous ground and the if the school weren't happy with it and their parents even but yeah it was fine as long as you can justify why you're doing something. So we got out all the papers and they got to choose an article that really kind of speaks to them and was important to them and they were lots of terrorist things and it was really good because we had a discussion and they opened up about how they feel they are

perceived in this country . It's things like that. None of them questioned it-is this art and it was a really serious important lesson and opened up the way you can move into your ideas for your artwork

HS-a sort of issues based approach –it sounds really good. So there's that sort of personal meaningful thing which is very important. Last bit-it wasn't very good for a questionnaire as it was hard to get at people's thoughts really which is why I'm talking to you now but you all described lots of different activities that you used in your lessons for critical studies that I'm interested in so there's the whole thing about content-what is it-what's the nature of it but also what are you actually doing with it. That's much harder for me to get at and the effects of that. I need to observe lots of lessons and talk to pupils as well but the most frequently given example was if I'm teaching critical studies I'm showing images by PP or some other way followed by or alongside some kind of discussion and again there's nothing wrong with that's a fine way to do it. I suppose I'm wondering what you think pupils learn from that and how do you know and how do you ever get a sense of the benefit for the pupils? The activity you just described Karl sounded really good but if can put yourself in the place of a child in your lesson taking part in here's some images and we're talking about them what do you think they get from that

K-I think its really difficult with actually showing them work because they're so used every lesson to coming in and looking at the board and seeing images every lesson with words and things and I think um having pictures on a screen which is the only way we can show our work the majority of the time and it all loses its impact like you said about Rothko earlier on to show a photo not that impressive but to see a Rothko

HS –or a whole room

K-yeah, is very impressive and would have much more of an impact so it's hard to translate that to the kids

HS, um

D-if we're talking about critical studies as a whole its essential that we have gallery trips and as it says in the new curriculum every child should get the opportunity to work with an artist or visit or work in a gallery and some kind of hands on physical experience That said, when you're in Wigton it's not so easy

HS no

D-we did do a Tate Liverpool trip but it was a bloody nightmare because it was a once in a blue moon event and then we had 60 kids and it was really stressful

HS-yeah it becomes very stressful and very important

D-we took them to see the Rothko rooms fortunately you go in there and although I'm not Rothko's biggest fan getting them to just look at the quality of the paint or actually understand not everyone does painting this big or why the lights' turned down or why urrggggHH you start doing all of that..and get them to suck some of it in is an impossible task so I think thank god for smart boards really. As much as it might diminish the actual artwork itself it gives them a bit of clue to what you're talking about and it gives them another vessel for what they're going to be doing. It gives them an idea of what they're going to be doing so the way I've used it has always been is to show the images and then let them workout the narrative e, what is going on, unobserved colour , shown them black and white images and get them to guess what colour Derain is using to paint matisse's face. If they're guessing they're actually studying art.

HS-so you find that's quite a successful way of engaging them and getting them involved rather than fact giving and

D-yes

K-and getting them to ask questions getting them to be inquisitive. Showing them an image and not telling them anything and seeing what they come up with first.

D-actually getting them up-I've done this with a year 9 and it was a lesson filler because it was a cover lesson and no one had left any cover so I just trawled out some images and got them to come up and get them one by one to come up and stand in front of the painting

they'd never seen before and talk about it as if it was their own painting and they loved it. I said lie as much as you want

(Others-that sounds good)

D-the banter across was good-they became a really good unit and they all wanted a go
HS-it sounds like an opportunity for co-construction of knowledge and I think that's a really positive thing.

T-can I say what makes me really angry about critical studies it really does aggravate me that the way i see it taught time and time again but there's a problem with the way its marked by external examiners. They get A*s for it and it really angers it they get nothing from it and its the way that with GCSE and A level they choose an artist and they copy a piece of the artwork like a copy of a painting

HS-so a pastiche?

T: What really angers me

K: I think that can show a bit of skill like different ways of painting

T: but why not use that skill in their own work?

K-yeah but I think it's just a quick way to learn that skill then take it into their own work

HS-but if that's the prize above all it's not particularly

T-I don't think a pupil of that age can know what you're asking them to learn from doing that they're just learning a copying skill.

K-I don't agree with that either I'm just saying.

T-the thing is they can still do that can get good marks

E-we were saying at lunch weren't we I was at school moderating work with the art teachers and there was a lad who had consistently looked at an artist and not copied but had taken elements from the artists work and he'd done his own thing and you could see his images progressing from artist to artist and they couldn't give him full marks it was absolutely outstanding work and the skill in it was phenomenal but because he hadn't done these ridiculous baby steps he couldn't have full marks

HS: you see I wonder about this I agree with both of you-I had an email discussion with a friend who is an art teacher who believes that kids shouldn't have to go through stages and jump through hoops. I have heard examiners say to teachers-there aren't any hoops you as teachers are imagining them and perpetuating them and please feel free to challenge them so if I was a HOD I'd say give them full marks and then I'll argue it because actually we don't have to go along. I do think art teachers go along with, because they're in schools where the exam results have to be really good and constantly improve they get into a perception of how things should be and I don't know if that's necessarily true

T- so why aren't the schools who are jumping through hoops why don't examiners take them down then?

HS; I don't think they should necessarily be penalised for that

T-but then teachers will keep doing it

HS; yes, if you are continually rewarded for something then you will keep doing it but then you have to think and it would be wrong for a child to be penalised because they have an art teacher who is very narrow minded and has a view of the how the world works which might be wrong or whatever. (T saying something here but I can't hear)

I hope, I mean, I think it's a real shame that your colleagues wouldn't challenge that.

E-they did challenge the examiner last year and then they had to have all the work re-marked, so their moderator is clearly quite narrow minded. They said they don't feel confident that the moderator would accept the marks even though the work was university standard.

HS-that's ridiculous isn't it?

E-I don't think I'd feel confident arguing with an examiner if my colleagues didn't.

D: from my experience of what we've all been through we might be possibly at a stage where the new curriculum, we might be part of a new era of challenging moderation and things like this. Because I know the sense I got from Cockermouth and (student's mentor) and I went to the moderation/standardisation thing with her and she was walking round slashing people apart-it was brilliant but it was really good to see that she'd had enough and

generally the feeling there was that things could be challenged and you should see other people agreeing with (student's mentor).

HS-I think some of these moderators do get a bit power crazy and if you could have someone higher from the exam board with them in the room they would probably not agree with some of the decisions made so there's quite a lot of subjectivity and power but I totally understand why teachers feel as they do.

T-I don't have a clue who decides, how they operate how do they, who are they?

HS –who invests their power?

T-yes, how do you become one of those who decides things?

HS-they're just people like us, I was one and I didn't abuse my power.

T-but who influences their ideas? Who influences the way they see school art?

HS –yes its interesting that isn't it

T-yes, because they have all the power to change things more than anyone really.

K-maybe they don't want to change things

HS-what you need to do is to get into these systems because if you become a moderator you then have some influence and power to use in a good way hopefully. They do have a lot of influence...One student said-showing images and talking is a good way to teach CS but they-might have been one of you here described a different way of doing it-where they used a very practical activity and it was to do with Matisse's cut outs. The person did an activity was working in teams and cutting big shapes out-sounded like a very practical way of learning about how an artist worked. What do you think about that approach?

D-good but might only be appropriate to that artist but you might not be able to do that with all artists

E-depends what you want them to get out of it-if was about composition and colour then that's great.

K-I think actually doing something rather than just talking about it could be good

HS-but talking is good too?

D-Yes, I hate PP but I like to talk about artists and images but there's got to be other ways of doing it

E: yes we were talking earlier about this weren't we? About ways of escaping using the colour wheel with year 7. We were talking about practical ways of doing that and I'm all for it really but

K-didn't you do something with Tony Cragg?

E-That was me

D-I'll do a political colour wheel or a colour triangle

Me-that's really subverting it! Did you do it in French as well? (everyone laughs). That's really helpful thanks. I mean I suppose is the last last question what did you think about the way your mentors taught critical studies?

K-mine was awful in my first placement and they looked at Antony Gormley-I think she had 2 images on the table and they had to pick one of the images before they even knew anything about them and she gave them, he was born in ... and he does this kind of work and that was it-they didn't have to think about the work just facts about the artist and that was it.

H-too much of it was homework based. When I tried to do it not homework based, you're fighting against the system and I got told not to do that

HS-why was that?

T-It was like that for me too.

H-using up valuable time or even if I tried to slip it into lessons it was really hard-the kids had been indoctrinated that you will do this for homework and they complained about it when I tried to put it into lessons and the pupils didn't want to do it and said this isn't art.

D-I don't think I came across a school policy where you can't really change it but it's down to an individual. If you see the importance of it, it doesn't mean you will necessarily do it well.

HS: teachers are great for saying things and not doing them

D-some people did it really badly isasmuch as they didn't really inspire me or give much enthusiasm to the kids about these images but (students mentor) did it really well and in a

way I've never seen it done before. She really got them enthused and learning so much stuff and contextualising properly and I thought that was really good but it's down to the individual E-I think I've seen it done very well. Pupils learn about the context and why they're studying it and how it relates to their work but I've also seen it done badly-they look at an artist then do something completely unrelated.

K-I've never really seen it done in a really inspiring way

HS: so you'll be the trail blazers

T-what I don't understand is why CS is taught in such a rigid way sometimes-we're all supposed to be creative who are these people that got into the job and why has it got to that state?

HS: that's what I'm trying to find out!

T: If you are a creative person why would you want to teach it in a way you might teach maths?

HS: other people who don't teach art think there is a list of artists in the NC we have to teach children about and when I say to people we can do anything in art we really can, we're so lucky and you tell people this and they say really? English teachers always have to do Shakespeare and some kind of poetry so why don't we use the freedom we have? It might be because of the exam issues we spoke about earlier.

K-I reckon its partly about time and also time that teachers have, personal time

HS: head space?

K:-yes, even though its personal interest, they might not like to...I would but other people might want a cut off when they're not at work so they don't have much time for their research and what they currently know is what they use

D-there's got to be a lot of teachers out there who aren't artists and not doing their own art and teaching gives them that cloak, that veneer of ...but behind it there's not much clout or passion

T-what I can't understand is my mentor at my first school was really creative, an artist doing his work and had a studio and worked there at least one full night a week and the way he

used critical studies in his own work would be really interesting and the way it affected his work but then he taught it in a really rigid way and I can't get that round my head. Why wouldn't you teach it in the way you use it in your own work? Why detach from that?

D-maybe it was the way he was taught art. The way I was taught art would be completely different to people ten years after me and um but I would wager that there's so many different ways that we're all conditioned in a certain way to what I'm witnessing and doing myself now. Then it really was if you couldn't draw you were paid no attention. If you couldn't paint you were paid no attention

K-that was the same for me, if you didn't have the drawing skills then you weren't good at art.

D-so there's certain conditioning in that and some people going into teaching might not be able to shake that off even if you are a passionate and creative entity

E: I think there's art teachers hopefully not too many thought who teach art because they can't make a living from their own work and aren't actually that concerned about education but want to do a job that's related to their passion and with someone like that it's not a priority for them

D-that's the cliché isn't it those that can't do teach.

E: it is a cliché but it's true for some people

T-and it does take time to sort out your own relevant artists doesn't it?

Thanks for your time I hope you carry your passions with you

D: be aware that T will be coming in to moderate your work (everyone laughs)

T-yes, no dead white European males allowed!

HS-yes, we need live, non-European females!

(end of interview)

2c) Transcript of interview one with initial coding

Transcription of group interview One with initial codes

(conversation about drawing and pupils not knowing the difference between different kinds of pencils at start of tape)

Coding:

1. comments about technically more straightforward
2. relevance to pupils' interests
3. teachers' prior knowledge
4. having to use particular artists-dictated by school/department
5. Classroom conditions (pupils' ability or familiarity with discussing concepts etc, length of lessons)

General comment throughout about how you use artists' work with pupils being important.

Generally noteworthy comment worth considering further in relation to prior/future data collection and analysis.

- Student teachers listed many different kinds of artists in their responses to question 1 on the questionnaire-they were quite evenly balanced between 20th Century Male western European artists and contemporary artists? Why do think this was is the case?
- Picasso and Banksy were the most frequently listed artists across both questionnaires. Why do think this is? What is it about their work that makes them such popular choices with teachers?

D: Banksy is contemporary and relevant, especially boys like his work. His work has appeal and humour.

S: If you do Banksy the technique isn't that hard-it doesn't involve pupils doing a lot of drawing. He has a rebellious side to his work which appeals to pupils.

Ka: Julian Beevor's work is like that too-not very usual for pupils to learn about work which isn't placed in a gallery, but is in the everyday world.

K: I used Picasso in my teaching because I was told to.

E1: I used Banksy in relation to other things-linked it to Dadaism and infiltrating a museum like they did-mixing up a contemporary as well as historical artist or group of artists.

H: Just because we know about artists like Picasso it doesn't mean the pupils know them well or will be familiar with them.

E2: Its **more the way you use artists than the artists themselves I think**

D: I think some teachers find ways round asking pupils to draw because they think this will turn pupils off-this might be one reason why Banksy is popular with teachers and pupils.

E1: Do you think its maybe I can't remember the wording of the question but do you think that other things might fall into looking at cultures? I know that there are projects where artists from other cultures are used

Me-there wasn't much-I was quite surprised, there were a few examples but it would tend to be very broad like African masks or aboriginal art-very massive but not mentioned very much in the questionnaires-the way art from non-western cultures is dealt with is probably a whole other PhD-eg; "are we doing our multi-cultural project?"

E2: **it's really patronising the way some cultures' art work is presented, like African art-where? Which country? When? (yeah, yeah, K)**

Me: when I started teaching there was a big push for "multi-cultural" teaching but it seems to have become less common recently and it was done quite badly in places, for example

pupils producing aboriginal logs and learning how to paint dots very well but not much about aboriginal art.

E1: Returning to the original question, I concentrated on 20th century and contemporary artists because that was what my degree focused on; I'd love to do renaissance art but I know nothing about it. (yeah, yeah, I'm like that-others).

Me: People said that in relation to other questions-the knowledge people have already is important-people stick to where they feel secure-it doesn't mean you will never teach anything different but that is where you begin teaching-things you feel you know about.

E2: it depends what you're interested in too-if you chose those artists in relation to your degree then you find ways to pull them in.

Me: You do, In a way that's understandable-good to talk about things you know about.

D: I suppose seeing them in context more is more understandable because we are linked much more closely to the 20th century than the 14th century.

Me; yes, understandable us and the pupils to it (20th century artwork) too;.

Why do think Pop art is so popular? And surrealism (although a bit less so) based on your answers and the group last year.

What is about that work that you think might appeal or why you would choose that?

Or why wouldn't you?

E1: I think it's partly to do with subject matter (yeah, K) I think its often used with food packaging and celebrities-kids like celebrities and food! (everyone laughs). It's partly to do with the imagery that is used

D: and it's bloody easy

Ka-yeah in my school they're doing sweet wrappers-draw it, make a collage and just do studies of it then paint blocks of colour

D: using the old photocopier. It's elevated by the fact that Pop Art was such a huge force-art is easy to produce

E2: **It depends on how you approach it**

Me: we're back to how we do it again aren't we.

D: of course, of course

K-there's been a big exhibition at Tate Modern on Pop art and it was to do with the business side of Pop Art-an interesting way to look at it (it was good-others)

E2-going from the Grammar School to the school I'm at now, at the GS you addressed the concepts and the issues and ideas behind it because you've got the time in the lesson and they're interested and that's what engages their attention whereas the second school was comprehensive, the lessons were 50 minutes-It's get them in, get them doing something and get them out. You can't engage them in such a short lesson

D: (5.01) We need to fight Pop Art otherwise we're going to have 10 minute art lesson

E1: I don't think I'd ever do Pop Art again in my lessons unless you can think of more complex in depth ways of doing it than we've seen, it's just easy otherwise

D-Computers make it even easier because all the offsetting and posterization you can do at the click of a button

Me-that's right, yeah

D-so you see all these shops that call themselves galleries in London which knock out Pop art type images of existing images

Me-that;s right so

Ka: I think if you went down the route of British Pop Art that a bit different-there seems more too it. If you look more at Peter Blake-his work is more varied (yeah-agreement from others)

D-none of the pupils have even heard of Peter Blake

ME-Peter Blake is an interesting one because I wasn't sure how to classify him-he is a contemporary artist as he's still alive but he worked in the mid-late 20th century too-I think I might have put him in both boxes. His work has changed quite a bit and you're right it seems to have more to it than the some of the other Pop Artists but that might just be our perception or because he has lived and worked for a long time.

D-I use PB a lot because identity comes up quite a lot

Me-that's good thank you

Coding for next question:

Um-do you think you or others choose artists' work because of what they look like rather than what it is about? I'm sure you understand the difference. I'm thinking about what you said about Banksy-maybe it wasn't what it looked like but more how it was done that but do think there's anything in that? Pop Art kind of looks easy but the concepts might not necessarily be easy for people to understand-do you think people choose things because they look easy?

How it looks

What it is about

Combination

Ka-Yes, I've mainly done how it looks - I have done a bit of both really

D-it depends really-you could do Guernica without going down the civil war route because it is such a fascinating looking melange of shapes and light and all that but obviously you spend a lot longer talking about what its about

K-I don't think there's anything wrong with

Me (jumping in!!!) No

KL using just for it looking at shapes or just researching the political side of it. I don't think there's anything wrong with just focusing on in something like positive or negative

Me-no-it's a resource isn't it. Its part of loads of things that you do. I think that's right. I suppose what I'm trying to argue that if you only did that all the time (focus on appearance of it) pupils are getting a kind of art lite diet . If that was the only engagement pupils got all the time looking at bits of or looking at how its made and not looking at the conceptual stuff, I'm not saying that happens everywhere or all the time but in some places in my experience I think it does.

K-I think it does definitely. From what I've seen It's very rare to touch on the ideas or the meaning. It's just too complicated

Ka-that's highlighted at GCSE isn't where they're pushing annotation but I'm not sure some of the pupils know how to do this really because they've never looked at ideas before - they're just writing "well, I like the colours in this or stuff like that

K-its an add on

D-I also think there's a fine line you have to be careful of-you-can over egg the pudding with what something's about

Me:Yes

D-you might have countless conversations about what does the Mona Lisa means when perhaps it might not mean very much

Me-you could imbue things with too much meaning that wasn't there

E1: at my school they tell the GCSE students not to do any writing and I asked them to-when I checked with the teacher she said that as long as they visually show their journey

Me-that might be right, There's more than one way to do it

H-I don't think you always can visually show understanding especially if it is a difficult concept

E1-I can understand they want to get pupils away from writing in art but I do think there needs to be some writing

D-even if they can see there's something other than the visual

E1-yeah,

M-let's press on. **There was a question about why you thought critical studies should be taught at all. 10.22**

The most important thing came out as to do with developing skills and abilities in discussion and analysis-why do think that's the case?

1. Critical studies involves writing which gives the subject more value as an “academic” subject
2. Critical studies involves learning about context which gives more “meaning” to the subject
3. CS helps pupils with their ideas for their work
4. CS shows the variety of art there is and pupils like to learn new things

E1: I think its important to recognise its an academic subject. I think that there are so many misconceptions that you have to overcome. Lots of teachers in other subjects think that its just painting and then you go I think its really important to get kids thinking its an academic subject and also on a more personal level for them it will help to enjoy galleries and let them feel they have some knowledge to access galleries

D: its directly linked to what we’ve just been talking about otherwise everything becomes decorative You’ve got to have some information, that context you know

E2: and it shows all the different routes they could take its not just drawing and painting. By looking at other peoples’ work then you can get ideas for your own work

Me: that was another reason given by people-for pupils to gain ideas

D: its more enjoyable to teach because I like to know about stuff

E2: pupils like to know too, that they have come out of a lesson and they know something they didn’t before

Me: too. In terms of what informs your choice of artist, like you might want to develop children’s skills, you want to intro them to artists you think will interest them, or catch their attention or whatever, most frequently given response was I choose things that match the scheme of work. I think that was partly to do with the point at which you which you completed the q-at the end of placement A and you’ve already told me that you had to do the schemes of work in the department-some of you wrote that in your responses too so it might have been to do with that but do you think for you is it ever the other way round-do you go to an exhibition and/or plan a scheme of work round an artist and why is that do you think?

I chose artists I like or know about

Related to the schools’ SOW

Note some things in section below-students seem unsure and lacking confidence in schemes of work and how they would plan them given free rein. Especially surprising I think are comments about not understanding how they might base a project round an exhibition (this was very common when I started teaching 20 years ago).

Something odd going on-there is a lot of “stuff” about-images being shown but they don’t seem to know what to do with it...there is also a lack of confidence that their ideas would be listened to-“I’d like to do such and such a thing but not sure if I’d be allowed to in the department. At the end of an intensive year’s teaching etc it’s surprising they lack confidence in producing own starting points??? Need to develop this idea more???

D: I did one scheme like that because I’m a big fan of Percy Kelly and I was in a school in his neighbourhood so I thought that was a good idea because there were projects in the older classes which were about locality so I think that was the project I got most enthusiastic about probably because of my enthusiasm for his work.

Me: yeah

D_so I chose an artist and worked the scheme round it and this was the most successful one I did

K –was the scheme the artist or was the scheme how the artist worked or was it a bit of both?

D-it was a bit of both. The theme was locality and he was an example of an artist who works like that presented by an obsessive fan.

K-it wasn't like a Hundertwasser scheme of work?

D-no, it wasn't

Me, so what do the rest of you think?

Ka, well **all my schemes were the departments themes then you fit the artists in. If I went to an exhibition and saw some work I loved I would try and fit it in or work around it but I'm not sure how I'd do that to be perfectly honest.**

Me-what I'm trying to get at here is the approach to fitting it to a scheme of work (nothing wrong with that suggests that you're thinking about the process and the technical side then you're finding an artist to fit that . That's just a particular way of thinking about designing things that secondary pupils should do in their art lessons. There are different ways but that seems to be the most Dinant way

Ka-I suppose that might happen a little bit because you're thinking well they've done painting, printmaking and blah blah blah and they haven't done any 3-D work so I'm going to look for an artist that does that and it needs to fit under an umbrella title

Me: so its about looking at the whole experience

H: I did something on Tim Burton , who had a film coming out and they seemed to want to know about his work but other artists sprung out of that.

D: I think I would definitely have situations where I would need to be presented with something to work myself into , if I hadn't got an exhibition coming up I'd probably end up bringing up a lot of Picasso and Van Gogh and I'll fall into that trap so sometimes and tow the line with them. Is handy to have been given schemes sometimes.

Me; so is it a bit easy to stick with the old favourites sometimes?

D: um..not because its easy but because that's where my passion is and yes I'm someone who likes to be in my comfort zone but I get very meaty with it

H-I think even the pupils can get bored with the old favourites though. I was told I had to do Pop Art but the pupils said oh we did that in year 7.

Me-so that idea of looking at the whole experience didn't work because they'd forgotten what pupils had already done.

E2: I do get a lot of new ideas from discovering new artists and I'd like to do a really good scheme with that and different ways of working like Kristen Baker likes to use marking tape and tip paint into the shapes. I really want to do something with that but it might not fit in with what the department wants and you don't know how much leeway you'll have as a new teacher.

E1: I think the only way I'd do it, I don't know how I'd do it but starting off with an artist using the concepts rather than so its not a painting in the style of, that's how I'd do it.

E2: I quite like being given a title because there are so many artists and being given a title narrows it down and you can actually work on the concepts

Me: so sort of thematic?

D:in a similar way GCSE students are given a title you think, I could do this or that and they pick up on the enthusiasm

K: otherwise where do you start?

They don't seem to know where to start!

Me: so broad themes and titles are a good way to get into planning

The section below demonstrates how the conversation wandered around. The issue of exploring students' ideas of relevance turned into a discussion about lots of other things. Interesting but not quite what I wanted to get at??

I think it became about what can be relevant to pupils? We started to talk about how you might engage pupils with images related to things outside their experiences-it was tentatively suggested that this could be done-eg: D's suggested of comparing images with similar content from different times-should probably have pursued this more rather than moving onto the next question-may need to do further interviews about this?? Perhaps we started to say that if we want to show pupils artworks that speak of an unimaginable time and experience we have to try harder to engage pupils with them-context, meaning and interpretation are more important or as important than just technique????

This thing about relevance –really interesting. Contemporary art is relevant-we've talked about this already. However, other responses suggest all or any artwork could have resonance or meaning for pupils based on their experiences. You've already said you'd like to do something from the past and there's this idea of universal themes throughout history which have carried on-good/evil etc. What do think about that?

H: What was the question?

Me-sorry, relevance could be to do with pupils' lives, or any artwork could have some relevance or pupils could relate to it whenever it was produced so what are your views on this?

D: I don't know if I'd ever thought like this without this question being posed but I don't think you could have had expressionism without impressionism etc

Me: so things have resonance even if they're old

D: yes I think it is a linear thing You could show a Stubbs horse and talk about Toulouse-Lautrec and some Tracey Emin drawings so I think you can find relevance that way

Me: you can find those threads because otherwise why are pupils learning about Shakespeare? Pupils can understand the metaphors and the problems that are being talked about and they find it just as relevant

E2: I think it's the schools as well. The gS does quite detailed studies but um also private schools offer history of art A level and GCSE and do focus on pre-20th century and there's a wider variety because they think the kids can handle it.

Me: mm

E2: I don't know if it's a bit patronising to pupils for that not to happen in all schools, including comp

Me: yes, because in a way if you've never done it how you would you know that they weren't going to find it interesting? I suppose I think a lot of narrative painting is easier to understand from a conceptual point of view than a lot of contemporary art because there's a story and it's the bible and good against evil- a lot of these paintings are based on quite fundamental things and much more accessible. Maybe we need to test out some of these things.

E1: I suppose its about putting them in the place in which the paintings were made. yes, there was a history teacher who was teaching about slavery and he got them all under the table to get them to see what it was like to be crammed onto the slavery ships

Ka: I suppose if it was –if it is totally outside your experience but you're trying to put them in it they can understand it a bit better

Me: that's right.

Section below relates to challenge and needing classroom conditions to even attempt this..they consider challenge is important but difficult and “challenge” in terms of content or approach is impossible in some contexts.

Comments of interest:

Next question-one of the things people said was that artworks should be shown to pupils to challenge them-that's quite different to other things people said-there were 4 or 5 people who said that and I didn't ask a direct question about it, they felt really strongly about this-to do with relevance-its appropriate and good to show images or artwork that would challenge pupils'ideas whether they were resonant with their experience or not.what do you think?

E1 I think you need to get them thinking its not teaching them art otherwise

D-Exactly possibly that's a definition of art that you're presenting them with an artwork so you can have that discussion about what is an artwork

Me-I'm thinking about-lots of images across the piece are quite benign and there won't be anything especially hard or challenging learning about them. That might be alright for school children. We don't want to shock them or disrupt them in any way, but on the other hand we might, I don't know.

E1: sometimes you can't even go there. It's enough to get them in the room , be quiet and its what you can expect from them. It might be the bottom 50% of the class you need to concentrate on those with the lowest ability because if they're not working no one is. You can't have those discussions; I found a massive change between 2 schools. In my second school I couldn't start to discuss the concepts or anything like that -all my questioning went out the window and I just had to get them sat down and doing something. ***—here the relationship between classroom conditions and “going into difficult areas” of discussion or content is very clear-not something that can even be attempted with badly behaved children.***

Ka-I think a lot of them I mean we're generalising here but it comes from primary schools I don't have much experience of primary schools in recent years but from what I know and I know there are some very creative primary schools but in a lot art is just fun. I know it should be fun too but like with maths it's serious from the beginning-from the minute you start maths you're learning to work in particular ways

K-yeah

Ka then the minute you come to secondary school and you have to work in a different way for art and a lot of them they say well that's not art and maybe that's where a lot of the resistance comes from.

D: to be a primary teacher you have to have maths, English and science-you don't have to have art. My wife is a primary teacher and I've shaken her world up a little bit and challenged her-what the hell are you doing with these kids? There's more to life than pritt stick my friend (everyone laughs) and she's really taken to it and she's doing and shes' doing some great stuff but you're absolutely right. There's a whole culture of we've got the afternoon off and we're doing art and thats the way it is.

E1-its a cliché but

D-its a cliché because its often reality

K-so when you teach them in year 7 you're having to undo the bad work that's been done already. I've come across it a lot.

E1: some of them can barely and not particularly SEN barely hold a pencil. They were like I don't get what to do with it and they just did outlines. They had no idea about tone and perspective I know you're meant to teach them but it hasn't even entered their mind whatsoever

K-it's about making things look nice

D-it's what we said earlier

Me: we're back to the decorative thing again aren't we?

D-they're probably all wizards on the computer Corel Draw and all that sort of thing well but um absolutely they don't see the value of using a pencil sometimes

E2-they're taught completely differently-its just doing a bit of drawing
E1-but your priority becomes to fix that before you can do anything else
Me; maybe that's why there's quite a big emphasis on the skills thing then.
E1: when I was in the primary school there was hardly any drawing going on, not even as a means of anything else, not in art they didn't even draw in art. They did IT in art and they were great at Powerpoint.

Section above on primary art education-presents student teachers fairly critical and negative views about this, based on their one week primary placement at the start of the PGCE year and their experience of teaching year 7 pupils. Pupils seem to "know nothing"-this means skills probably as these are the examples given. The students show the attitude that skills have to be addressed before concepts can be discussed. I wish I'd asked more about this-where is the relationship in learning or understanding between being able to use a pencil and understand concepts in art. I should have picked up on this and it will be worth pursuing more in future.

Me-that's good then

K-I think its good to do something challenging and risk taking in art is a really good way to give the subject importance. Because I was at a 90% EAL school and a lot of them were muslim and um I did a project on life events and I wanted to do something that was important to them so I had to ask the head of department if I could political stuff because obviously it could be really dangerous ground and the if the school weren't happy with it and their parents even but yeah it was fine as long as you can justify why you're doing something. So we got out all the papers and they got to choose an article that really kind of speaks to them and was important to them and they were lots of terrorist things and it was really good because we had a discussion and they opened up about how they feel they are perceived in this country . It 's things like that. None of them questioned it-is this art and it was a really serious important lesson and opened up the way you can move into your ideas for your artwork

The above section describes how one of the student teachers enabled pupils to produce personal and meaningful work related to their contemporary culture and experiences-I think this is an unusual project in my experience and probably was a bit risky. I wish I had asked more about how the pupils had found this and what they produced.

Me-a sort of issues based approach –it sounds really good. So there's that sort of personal meaningful thing which is very important. Last bit-it wasn't very good for a questionnaire as it was hard to get at people's thoughts really which is why I'm talking to you now but you all described lots of different activities that you used in your lessons for critical studies that I'm interested in so there's the whole thing about content-what is it-what's the nature of it but also what are you actually doing with it. That's much harder for me to get at and the effects of that. I need to observe lots of lessons and talk to pupils as well but the most frequently given example was if I'm teaching critical studies I'm showing images by PP or some other way followed by or alongside some kind of discussion and again there's nothing wrong with that's a fine way to do it. I suppose I'm wondering what you think pupils learn from that and how do you know and how do you get ever get a sense of the benefit for the pupils? The activity you just described K sounded really good but if can put yourself in the place of a child in your lesson taking part in here's some images and we're talking about them what do you think they get from that

Lots of comments below about the importance of gallery trips and large projected images being not as good as "seeing the real thing" but also technology can be used

as a teaching tool, not just a means of representation-see D's point below about black and white tonal thing. Students also talk about the importance of questioning pupils and getting them to come up with some ideas and answers in a discussion about an image.

Ka-I think its really difficult with actually showing them work because they're so used every lesson to coming in and looking at the board and seeing images every lesson with words and things and I think um having pictures on a screen which is the only way we can show our work the majority of the time and it all loses its impact like you said about Rothko earlier on to show a photo not that impressive but to see a Rothko

Me –or a whole room

Ka-yeah, is very impressive and would have much more of an impact so its hard to translate that to the kids

Me, um

D-if we're talking about critical studies as a whole its essential that we have gallery trips and as it says in the new curriculum every child should get the opportunity to work with an artist or visit or work in a gallery and some kind of hands on physical experience That said, when you're in Wigton its not so easy

Me no

D-we did do a Tate Liverpool trip but it was a bloody nightmare because it was a once in a blue moon event and then we had 60 kids and it was really stressful

Me-yeah it becomes very stressful and very important

D-we took them to see the Rothko rooms fortunately you go in there and although I'm not Rothko's biggest fan getting them to just look at the quality of the paint or actually understand not everyone does painting this big or why the lights' turned down or why urrggggHH you start doing all of that..and get them to suck some of it in is an impossible task so I think thank god for smart boards really. As much as it might diminish the actual artwork itself it gives them a bit of clue to what you're talking about and it gives them another vessel for what they're going to be doing. It gives them an idea of what they're going to be doing so the way I've used it has always been is to show the images and then let them workout the narrative e, what is going on, unobserved colour, shown them black and white images and get them to guess what colour Derain is using to paint matisse's face. If they're guessing they're actually studying art.

Me-so you find that's quite a successful way of engaging them and getting them involved rather than fact giving and

D-yes

Ka-and getting them to ask questions getting them to be inquisitive. Showing them an image and not telling them anything and seeing what they come up with first.

D-actually getting them up-I've done this with a year 9 and it was a lesson filler because it was a cover lesson and no one had left any cover so I just trawled out some images and got them to come up and get them one by one to come up and stand in front of the painting they'd never seen before and talk about it as if it was their own painting and they loved it. I said lie as much as you want

Others-that sounds good.

D-the banter across was good-they became a really good unit and they all wanted a go

Me-it sounds like an opportunity for co-construction of knowledge and I think that's a really positive thing.

Interesting discussion below about the influence of the exam system on critical studies and pupils' artwork-the notion of what can be learned from pastiche for example and what seems to be valued or not by exam systems.

K-can I say what makes me really angry about critical studies it really does aggravate me that the way i see it taught time and time again but there's a problem with the way its marked by external examiners. They get Astars for it and it really angers it they get nothing from it and its the way that with GCSE and A level they choose an artist and they copy a piece of the artwork like a copy of a painting

Me-so a pastiche

K What really angers me

Ka I think that can show a bit of skill like different ways of painting

K but why not use that skill in their own work?

Ka-yeah but I think its just a quick way to learn that skill then take it into their own work

Me-but if that's the prize above all its not particularly

K-i don't think a pupil of that age can know what you're asking them to learn from doing that they're just learning a copying skill.

Ka-I don't agree with that either I'm jsut saying.

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K-the thing is they can still do that can get good marks

E1-we were saying at lunch weren't we I was at at school moderating work with the art teachers and there was a lad who had consistently looked at an artist and not copied but had taken elements from the artists work and he'd done his own thing and you could see his images progressing from artist to artist and they couldn't give him full marks it was absolutely outstanding work and the skill in it was phenomenal but because he hadn't done these ridiculous baby steps he couldn't have full marks

Me: you see I wonder about this I agree with both of you-I had an email discussion with a friend who is an art teacher who believes that kids shouldn't have to go through stages and jump through hoops. I have heard examiners say to teachers-there aren't any hoops you as teachers are imagining them and perpetuating them and please feel free to challenge them so if I was a HOD I'd say give them full marks and then I'll argue it because actually we don't havr to go along. I do think art teachers go along with, because they're in schools where the exam results have to be really good and constantly improve they get into a perception of how things should be and I don't know if that's necessarily true

K so why aren't the schools who are jumping through hoops why don't examiners take them down then?

Me; I don't think they should necessarily be penalised for that

K-but then teachers will keep doing it

Me; yes, if you are continually rewarded for something then you will keep doing it but then you have to think and it would be wrong for a child to be penalised because they have an art teacher who is very narrow minded and has a view of the how the world works which might be wrong or whatever. (K saying something here but I can't hear)

I hope, I mean, I think it's a real shame that your colleagues wouldn't challenge that.

E1-they did challenge the examiner last year and then they had to have all the work remarked, so their moderator is clearly quite narrow minded. They said they don't feel confident that the moderator would accept the marks even though the work was university standard.

Me-that's ridiculous isn't it?

E1-I don't think I'd feel confident arguing with an examiner if my colleagues didn't.

D: from my experience of what we've all been through we might be possibly at a stage where the new curriculum, we might be part of a new era of challenging moderation and things like this. Because I know the sense I got from (school) and xxx and I went to the moderation/standardisation thing with her and she was walking round slashing people apart-it was brilliant but it was really good to see that she'd had enough and generally the feeling

there was that things could be challenged and you should see other people agreeing with xxxx.

Me-I think some of these moderators do get a bit power crazy and if you could have someone higher from the exam board with them in the room they would probably not agree with some of the decisions made so there's quite a lot of subjectivity and power but I totally understand why teachers feel as they do.

K-I don't have a clue who decides , how they operate how do they, who are they?

Me -who invests their power?

K-yes, how do you become one of those who decides things?

Me-they're just people like us, I was one and I didn't abuse my power.

K-but who influences their ideas? Who influences the way they see school art?

Me -yes its interesting that isn't it

K-yes, because they have all the power to change things more than anyone really.

Ka-maybe they don't want to change things

Me-what you need to do is to get into these systems because if you become a moderator you then have some influence and power to use in a good way hopefully. They do have a lot of power.

Section below about finding more about students' methods of teaching critical studies was not handled well by me. However, students seem to like the idea that there could be alternative ways of teaching critical studies aside from the PP plus discussion. They liked the practical approach but this would need to be done for a particular reason. They were fairly critical about their school colleagues' methods-eg: one comment about critical studies being done by homework research alone by pupils, some work in class being uninspiring, dull or just minimal as part of the lesson, unrelated to the pupils' own work. Two students had seen their colleagues have in-depth, wide ranging discussions with their pupils on a number of occasions (one of these made comments about this elsewhere in the interview too which had enabled her to adopt a similar approach in the school because the pupils seemed well used to doing things this way. We explored some of the reasons why CS was done badly in some schools-some ideas were, teachers don't have the time or motivation to constantly improve their knowledge and understanding of artists on top of all the other demands made of them, some teachers don't enjoy their work very much and put as much effort into their teaching. Relate to interesting comments above about pupils becoming used to seeing large projected images-becomes another lesson "template"?

One person-showing images and talking is a good way to teach CS but one of you might have been one of you here described a different way of doing it-where they used a very practical activity and it was to do with Matisse's cut outs. The person did an activity was working in teams and cutting big shapes out-sounded like a very practical way of learning about how an artist worked. What do you think about that approach?

D-good but might only be appropriate to that artist but you might not be able to do that with all artists

E1-depends what you want them to get out of it-if was about composition and colour then that's great.

Ka-I think actually doing something rather than just talking about it could be good

Me-but talking is good too

D-Yes, I hate PP but I like to talk about artists and images but there's got to be other ways of doing it

E1: yes we were talking earlier about this weren't we? About ways of escaping using the colour wheel with year 7. We were talking about practical ways of doing that and I'm all for it really but

Ka-didn't you do something with Tony Cragg?

E1-That was me

D-I'll do a political colour wheel or a colour triangle

Me-that's really subverting it! Did you do it in French as well? (everyone laughs). That's really helpful thanks. I mean I suppose is the last last question what did you think about the way your mentors taught critical studies?

Ka-mine was awful in my first placement and they looked at Antony Gormley-I think she had 2 images on the table and they had to pick one of the images before they even knew anything about them and she gave them, he was born in ... and he does this kind of work and that was it-they didn't have to think about the work just facts about the artist and that was it. H-too much of it was homework based. When I tried to do it not homework based, yur fighting against the system and got told not to do that

Me-why was that?

K-It was like that for me too.

H-using up valuable time or even if I tried to slip it into lessons it was really hard-the kids had been indoctrinated that you will do this for homework and they complained about it when I tried to put it into lessons and didn't want to do it and said this isn't art.

D-I don't think I came across a school policy where you can't really change it but its down to an individual. If you see the importance of it, it doesn't mean you will necessarily do it well.

Me: teachers are great for saying things and not doing them

D-some people did it really badly isasmuch as they didn't really inspire me or give much enthusiasm to the kids about these images but xxxx did it really well and in a way I've never seen it done before. She really got them enthused and learning so much stuff and contextualising properly and I thought that was really good but its down to the individual

E1-I think I've seen it done very well. Pupils learn about the context and why they're studying it and how it relates to their work but I've also seen it done badly-they look at an artist then do something completely unrelated.

Ka-I've never really seen it done in a really inspiring way

Me;so you'll be the trail blazers

Ka-I did it differently

K-what I don't understand is why CS is taught in such a rigid way sometimes-we're all supposed to be creative who are these people that got into the job and why has it got to that state?

Me: that's what I'm trying to find out!

K-If you are a creative person why would you want to teach it in a way you might teach maths ?

Me: other people who don't teach art think there is a list of artists in the NC we have to teach children about and when I say to people we can do anything in art we really can, we're so lucky and you tell people this and they say really? English teachers always have to do Shakespeare and some kind of poetry so why don't we use the freedom we have? It might be because of the exam issues we spoke about earlier.

Ka-I reckon its partly about time and also time that teachers have, personal time

Me: head space

Ka-yes, even though its personal interest, they might not like to..I would but other people might want a cut off when they're not at work so they don't have much time for their research and want they currently know is what they use

D-there's got to be a lot of teachers out there who aren't artists and not doing their own art and teaching gives them that cloak, that veneer of ...but behind it there's not much clout or passion

K-what I can't understand is my mentor at my first school was really creative, an artist doing his work and had a studio and worked there at least one full night a week and the way he used critical studies in his own work would be really interesting and the way it affected his work but then he taught it in a really rigid way and I can't get that round my head. Why wouldn't you teach it in the way you use it in your own work? Why detach from that?

D-maybe it was the way he was taught art. The way I was taught art would be completely different to people ten years after me and um but I would wager that there's so many different ways that we're all conditioned in a certain way to what I'm witnessing and doing myself now. Then it really was if you couldn't draw you were paid no attention. If you couldn't paint you were paid no attention

K-that was the same for me, if you didn't have the drawing skills then you weren't good at art.

D-so there's certain conditioning in that and some people going into teaching might not be able to shake that off even if you are a passionate and creative entity

E1: I think there's art teachers hopefully not too many thought who teach art because they can't make a living from their own work and aren't actually that concerned about education but want to do a job that's related to their passion and with someone like that it's not a priority for them

D-that's the cliché isn't it those that can't do teach.

E1: it is a cliché but it's true for some people

K-and it does take time to sort out your own relevant artists doesn't it?

Thanks for your time I hope you carry your passions with you

D: be aware that K will be coming in to moderate your work (everyone laughs)

K-yes, no dead white European males allowed!

Me-yes, we need live, non-European females!

2d) Questions/areas of discussion for interview two

Questions/areas for discussion for second interview

1. Why certain kinds of content used for critical studies by the students and their mentors; (led to discussions on reasons for choices, using contemporary artists compared to those of the past, why teachers stick with issues of censorship, why certain artists very popular, (eg: Burgerman); why teachers stick with what they know; using the internet and books to locate information on artists; lack of art from “other” cultures; students’ desire to develop their own knowledge; to support each other and maintain this attitude)
2. Which teaching methods are used (pastiche/copying) and if students recognised comments made by students in the first interview and in the questionnaires (led to discussion on discussing artworks with pupils in different ways; how pupils perceive the subject; writing about artists; using their own work for reference; teachers as artists; discussing examples of projects where students mimicked works (eg: Fanelli) and outcomes were very prescribed; learning about meaning and context in works; the importance of pupils seeing work “in the flesh”; *Guernica* wrapping paper also discussed)
3. Which alternative methods have individuals tried? (led to questions about how pupils become involved, the purposes of critical studies, what would happen if very different methods were used; also, the nature of the subject and its identity; visual studies as an alternative to “art and design”; the use of the on-off lesson.

2e) Transcript of interview two

Second interview transcription:

Interviewer: yes it's recording now...so if you remember on the little note I sent you before we met today, I said that I'd been looking at things like the content of critical studies and the purpose of critical studies and what I found is that and obviously things do change over time a bit and I've worked with different groups of students like you on this last year and what I found was, in terms of content, although the internet has really helped massively with a range of content and kids get shown lots of different things, but tell me if you don't agree... Kids get shown a massive variety, the old favourites still dominate and when I spoke to a group of students a couple of years ago, what we found was when they listed the artists they used, and the lists were very long, the dead white European male artists were still the most popular-Picasso and Van Gogh, but also strangely Banksy and I suppose I'm interested if you recognise that kind of pictures. You might think about your mentors too-do those artists still feature in your work? Do you recognise this situation?

Student 1: do you mean...what we've done in placement? Or what our the school does?

Interviewer: yes, well both really...but I'm interested in what you do

Student 2: I think you do... and my mentor does...you try to incorporate contemporary artists but the others are still there...they are there as well

Interviewer: so do you think they're...the older artists, are they being added to, not replaced by the contemporary ones...?

Student three: Yes. I think they are shown lots of contemporary artists, but there isn't the depth there with introducing artists. They seem to fall back on the tired and tested.

Interviewer: aahhh...OK that's really interesting because

Student Three: yes well, it's because teachers already know about those established artists so they don't need to swot up on the new ones-they can use artists they already know a lot about

Interviewer: yes, that's interesting -I've read some research about art teachers returning to the artists they know because they've already been evaluated and everything you can say about it has already been said-this is from some research on Finland.

Student 1; maybe its through their own training, or experiences-if they already know about it, its less scary to talk about them if you already know about them

I: yes, yes..

Student 2: in my first school they didn't do conceptual art..

I: do thy mean contemporary art or conceptual art or do you think they conflated both?

S2: I think they meant both...I don't think they understood it

I: you mean the teachers didn't understand it?

S2: Well, just one, actually two teachers in particular...they kind of avoided it I think

I: that's interesting

S3: the first school I was at there was definitely a mix of contemporary art and dead white European males but the emphasis was on contemporary crafts rather than arts

I: ahhh that's interesting

S3:Yes I don't know,... there was a lot of mixing up... if it was because there was a lot of BTEC work going on

I: yes

S1: at my school the fine art was older and the textiles was craft-based and contemporary craft artists

S2: yes the idea of them being high art, it wouldn't matter so much if they were still alive..if that makes sense? (she means Fine art can be relegated to the past I think-wish I'd pursued this-fine art associated with the past, crafts has to be associated with now and contemporary practice?)

I: yes, it does yeah...its really complicated isn't it?

S4: I think in terms of painting, a lot of these crop up. If I look at resources in both schools, the book cases are dominated by your dead white males and you sort of think to yourself in the current situation with no money to spend on things, are they going to spend money on books about contemporary artists when they might cost fifty or sixty pounds say and in my school they used books all the time to photocopy things , so I suppose it's there all the time, it's reliable, its handy

I: and its already been evaluated as we said

S4: yes, that's right.

S2: so its about (can't hear word) and value for money , what's already there. They got this information about artists that's already and that's just the way it is..they've built up this resource over years and there are these artists and yes pupils can go on the internet but maybe the books are for a really quick reference. So the internet is helping us-you've got everything at your fingertips but in some ways it doesn't help because you can find things quickly but you don't really know anything about these artists you find. So maybe the books are helping pupils more...

S1: at my school they were encouraged to go to the library and flick through books and just look and try get ideas. That was year 10 and they had the freedom to choose their artist

I: yes, yeah

S1: yes, but I was going to say... yes with contemporary artists, its safer to do the dead white Europeans because they can't do anything new that's controversial-like this girl was

looking at a book of Chris Offilli's work and she was like "this book's really rude" and for that book to be in a school is quite controversial in a school .

I: yes, that's right

S1: and I wanted to do something on Stella Vine and I wanted to reference her website but all the drawings were a bit, you know

I: yes

S1: the paintings were OK but you couldn't say-"oh let's look at this one web page and miss out the one with the drawing pages-you'd be looking at explicit stuff and you've got to..

I: censor it somehow?

S1: yes.

I; that's really interesting because I've been looking back and back over literature about critical studies and I was reading a JADE from 1987 and one of the authors was saying its strange how we consider contemporary artists to lead strange and exciting lives because if you think about artists of the past, well Van Gogh's life was pretty weird and extreme and he wouldn't have been a role model as a person for pupils necessarily but all these things are finished off so they can't do any more outrageous things

S2: and also because Van Gogh created so much work it kind of filters it and its not happening now but with contemporary artists, I thought well there's less work that you know about so the more controversial work is more prominent maybe

I: yes

S1: but is about the content or is it about the issues that they bring up?

I: its probably both isn't it?

S1: yes, because something can be very explicitly outrageous and its easy to put it to one side or its got this background of issues not right for schools then.. but it depends on how critical studies is used in the school.

I; yes

S2. In my school it totally dominated. Like there was as scheme of work where the success criteria was working in the style of Picasso. It was the starting point. So if critical studies was more about getting inspiration and concepts and getting ideas and what not

I; so it is about how it's used. I think one of the problems with using contemporary which is kind of coming out of the literature is sometimes you don't actually know what the content is and that's another reason people avoid it, They don't really know what it's about. And there is this idea that you have to have a certain fixed meaning and you know with some contemporary art there isn't a fixed meaning and the artist doesn't want you to see it in one particular way and we like fixed meanings

S2: and also if you've got multiple meanings in an art work...you've got an hour with the kids and you can only teach them one things and if they leave the classroom thinking that means

that thing and you've told them that thing equals that thing and actually its' an ambiguous topic that you could explore for the whole term, are you anti-teaching for making them fix on one thing... I don't know.

S1: I think you also justify... because I brought in a contemporary artist..from Africa and one of the teachers, I'm not sure if he did it to help me but he suggested I needed to bring Archimboldo into it and I think that was maybe to justify to the kids, I don't know, that you know, using rubbish and objects, they did it hundreds of years ago , so it must be art, like a justification but if it's new art....um

I: to anchor it somewhere do you think?

S1: yes, to something that pupils might recognise... it's already been done and if everybody says that's good, then it must be....then if a child says to you well that's not art, I could do that, if its contemporary and its new and not many people know about that artist, maybe the teacher feels that vulnerable? I don't know because you know, like I said before it's in history, you know, like you said before, it's all been said and done about that artist so you know , it's all been justified so it's not just you and a few selective people knowing about it, its' the whole of society.

S2: you know when you research an artist and they're not famous at all and not even established but their work is just what you want and then you think...perhaps for a particular skill you want them to know about.....

S2: and then you get Year 11 pupils who want to do an artist research project and they can't find information about an artist if they're new then the teacher forgets to use really new artists...

I:, well, it's extra work isn't it....

S2:well it takes time doesn't it to find things out...

S4: I'm just wondering, like in my school, they kind of used graffiti and quite a few contemporary artists and quite a few female artists too

I: that's good, because so far, another thing I've found is that not many female artists seem to be used in critical studies.

S4: well, I mean..

S2: do you think that's because it's a girls' school?

S4: well it could be..although in painting it seems to drop back to the dead white men again but just what Becky said about seeking information you can't find, that's more something that takes place at GCSE level and oddly enough at "A" level they're not looking at contemporary artists, they go back to the old ones and they're going back to books...

I: and you're getting a terrible sense of deja vue?

S4: Yes and see those artists cropping up...

I: which are they?

S4: I mean you've got Picasso, you've got Georgia O'Keeffe who seems to be very popular, Goldsworthy, yeah, uh, Van Gogh... I think I just wonder, if that do the students feel safer too? Because they don't feel they have to justify what they're looking at...

S1: but you're saying...do you think they're going back to it because they experienced them at key stage three that when they get older and have to be more independent because if you just start typing stuff in on Google like they all do, they have no starting point or anchor on which they're researching that they end up,...that they end up going back to what they already know..

I; yes, that's quite ironic in way isn't it....the world is your Oyster but then we come back to..

S1: yes and I think quite a lot of my Year 11 pupils they end up going back to artists they go back to artists they were introduced to in year 8 because they already know a bit about them

S2: we need to re-train them that the world is your oyster, you know, why do we use such specific and limited artists?

I: because they funny thing is, that other people think, other teachers that they think in art we've got a curriculum that says in this year 7, you'll be doing this and learning about this artist and really we have nothing like that do we?

(all students agree-no...)

I: but sometimes we behave as though we do...

S4: we're very lucky...

S1: it's brilliant how broad we can go

I: but I wonder if we always take advantage of that.?

S1: I think maybe it's the type of staff

S2: Obviously it's always going to be selected

I: you have to make choices

S2: yes, you can only bring your select knowledge to that classroom and that's sepcific to you and your experience

!: yes

S2: so, even if we've got everything at our fingertips on the internet, we can only give the artists we know of and I think with schools and you kind, of you, you get stuck in a rut..

S1: yeah...

S2: that's one of the things on the course that I'm so gutted about...we have gone out and come back..like hunter gatherers and

I: I like that idea

S2: you know, finding out stuff and sharing it and I mean I've got quite a heavy art history background before I came onto the course but even then, there are so many artists I didn't know existed and what's scary about getting into a permanent job is the idea that I might become stale and I like to think we might have a group and let's meet up once a year because I'm scared of becoming what I don't want to become.

S1: it's been drummed into us so much though by (the tutors) not to do that, that we're always aware of it

S2: but there are ex-trainees...at my first school I had two ex-trainees in the department and they've slipped into, turned into....is John Bergerman alive?

S1: yes!

S2: like every school seems to be doing John Bergerman

(everyone laughs)

I: that's really interesting because he was one of the artists that was very popular with the two groups of students I gave questionnaires to

S2: I think it's because it's accessible and the kids find it really easy to relate to..

S3: where I've been suggesting to pupils graffiti artists like Kid Acne in Sheffield, and I suggested these and there's another one from Sheffield and none of them have researched him and Kid Acne is massive, he's you know and he's done so much but he's not on that scale of John Bergerman and the kids are like "oh yeah..." and I say "check him out" . It's just a bit frustrating. I

S1: I got a question about my choice of artists at a job interview and my I'd chosen, within my portfolio, I'd done graffiti art and Shepherd Fairy and they didn't know who he was, even though he's done the really iconic posters and

S2: yes, (talking over) that's the whole point-living artists...

S1: and they said to me what do you do when you want pupils to research it and there's stuff they shouldn't be seeing? And I really had to fight my corner

S2: and if you have been working in very similar schools -I've just been talking to (tutor) about my portfolio and my two placement schools and we were looking at my work and both my schools they were a bit countryside and I was a bit concerned about the range of experience I've had -a bit too white middle class but if you get teachers who are too white middle class with white middle class pupils of that education, in the suburbs, they're not , realistically going to know the grimy graffiti people by name are they?

I: no, possibly not. Let's move on a little bit.

S2: sorry...

I: no-it's all relevant and interesting-everything you're telling me -and things seem to move on but stay a little bit the same too I think. One of the things that came out of my work

kinsbefore was that even if children are seeing a lot of different artists, what's done with them is something else entirely. And, the teaching is pretty similar so actually you wonder if it's really mattering much that they are being shown a variety of images where they weren't ten years ago because what we're doing with it is pretty similar and the teaching hasn't changed so that's one of the things I'd like to talk about now. I'm not sure how far I'll get with this but this is something I think I'd struggle with now and I did when I started teaching twenty years ago and I've been thinking about it since then. So let me outline what I think critical studies teaching comprises generally now in terms of activities and so on. And I'd like to ask you if you do some different things. I'm hearing about some different approaches-for example someone told me about something this morning which I'll tell you about later that I thought was interesting..so what people tend to do is they show images or artefacts, it usually is a flat image , a painting or a sculpture or whatever it is, and discussion is the activity and there's different ways –some students have told me that they do this in a fairly structured way, using the old form content, process, mood kind of thing, or some other kind of similar model or they might go at it in a quite an unstructured way, they might just get pupils to say what they can see first and then it gets a bit more structured. Then there's copying and pastiche, as activities which may have different purposes but that's it and then there's the kind of research project which might be to do with GCSE or A level as a kind of standalone thing and the underlying purpose of those things (apart from the standalone project is to support pupils' work, so that's the main function of critical studies from the students' point of view, who I've spoken to. They did say they valued it in other ways, for example, that it's important that, as a skill in itself, young people should know how to evaluate and make judgements about things, but in reality, most of the work done in critical studies is about supporting pupils' practical work. Now, I'm not making a judgement about that, so first of all, do you recognise that from your experience, of what critical studies is for and how you do it,

S1, S2, S3-yes-altogether

I; that sounds like a yes broadly, and the second thing is, which might be more difficult, what kind of alternative approaches to teaching critical studies have you been able to do? Or thought about doing, or seen other people do?

S2: I've been trying to teach it independently, a kind of "freedom of speech" session where I've put some work on the board and said just completely go for it, completely unstructured

I: so what would the purpose of that be? I think I know, but just tell me

S2: to get them looking, thinking, independent thinking skills, evaluating, unpicking, just higher order thinking

I: yeah

S2: um, whetting their appetite for art, I mean they need to see the subject they're doing, they need to take charge of their work, it's crucial, it doesn't mean it has to directly inform their practical work, its surely informing their thinking

(can't hear other students' comments in the background)

I: yes I think that's really important-I think you said it's giving them power? That's really interesting I think-do you want to say more about that?

S1: ummmm it's just about the kids believing they can have an opinion and just knowing about something, whether it's through a form, content, process, mood model or a research process, that their opinion count

S2: yes not just dismissed and its heard

S1: yes, I think what you were saying about doing it as a separate subject, it's about how, when you were talking about it as a separate subject-I have a massive problem with the way art is seen in school. In art, kids expect just to be painting and drawing in art and like they don't expect to get a book out and study like they do in other subjects.

I and S2: no (together)

S1: there's this perception and I hope I'll be in the school long enough that they don't have that perception-that they'll come in the lesson and not know whether they're going to do a practical lesson or whether it's going to be a critical studies lesson or something in between. Like I don't want this whole thing, we're in art we need to mess around with paint

S2: I think teachers are too worried about making every lesson a practical lesson when

I; yes, do you find critical studies gets shoved up either end of the lesson ?

S2: yep, yes

S1: even with the children like, it's "why are we writing in art?"

S2: exactly and (big sigh)

S1: and I was like well, you know language is an art form or and you know

I: it can help you work through your ideas?

S1: yes and it was like you can incorporate your thoughts in words but this kid said but "words isn't art"

I(laughing) that's actually quite profound isn't it?

S1 and he said "we're not in an English lesson, why are you making us write?" and I've had this with 2 classes and its like we're going to do our English homework now are we? Or....

S4: and its like, you look at painters, they do quite a lot of writing on the subject,

I; yes

S4: about the way they paint and that's seen as the norm they've changed as a result of their writing somewhere along the line, so that's acceptable.

S2: yes of course

S4: I do agree that painting is seen as the right thing for art lessons and they're like what do you mean? I got to write something? And they're puzzled that you've asked them to research

an image or an artist and they're to make their own interpretation of it. What I did, was a kind of interesting project for critical studies where I actually took one of my own paintings into the classroom.

I: oh right

S4 and what I did was, I wanted to see how they would respond to an actual painting, compared to images on a handout, like they usually get. So I wondered if they would be different with a real painting. Also-so, it's my painting and I felt confident talking about it. So, when they saw the actual painting, my painting, they could see the actual texture and that informed their work-I'd like to try and get that texture because I wanted them to use the thick paint. You can say all you want about a 2-d image but you can't feel it and you can't really see it

I: no

S4: And , teachers, we're all artists and why not use our resources? You know I use my own painting to inform their work and it worked.

I: so what did you want pupils to take from it? Was it about the formal, material qualities, or was it something else as well, was it maybe

S4: for me, it was a painting project and I came in to a scheme of work that wasn't really my own and they were kind of looking at Van Gogh and you know and if you see a Van Gogh painting in the flesh you know

I: they are amazing aren't they

S4: they're textured, and layered and they weren't really getting that, they were just doing the wee simple marks but because my paintings are very textured and in a way have similarities in just sort of brush and mark-making techniques, I can relate that painting to Van Gogh that we're doing and then maybe they can look at my painting and take from it what they see I did and use it their own work and it added layers to their work and they had a better understanding of how to use paint as a medium

I: yes, I see

S4: there were kinds that were seen as, what's the word, well they wouldn't have been seen as high achievers and they did some of the most amazing work

I: so it seems like a bit of a liberating thing for them?

S2: do you think its fear of assessment? For example, in my experience, we're doing monsters , a nine week project in the style of Sarah Fanelli, but that, to me, the objective is to get this, this conveyor belt of standardisation because if you introduce other artists, and pupils take ownership of that and they select something different then maybe the fear of everything being completely different –what happens then?

I: well what would happen then?

S2; I think it's brilliant but then the teachers-they've got the artists, they've got the style of and taking elements from that and the success criteria in the bag and brilliant its done, easy.

S4: I think that one of the biggest problems is that the content is too, is about the artists the teachers are keen on themselves.

I: yes, that's one of the things I'd like to talk to you about. But what about a teacher I've heard about who has banned the use of artists in his lessons. He has a starting point for a theme like a standard project like still life but pupils have to imagine what a group of artists working like them would be like-what would their ideas be about their work? Like-artists who worked like me would believe...

S2: wow I like that idea

S4: yes, me too,

S1; then would they have to go and find artists that work like them?

I: not necessarily

S2: perhaps they'd have to outline what that artist would think about their work

I: it's taking that kind of evaluative thinking thing and thinking well, if you were thinking, if this is an example of this artists' work what would they be like as a person, what would they be interested in? It's a total different approach isn't it and yes you could bring artists in later, but actually you might not. You might not want to do it with every project but it could be exciting.

S4: but say Ofsted come in and they could say where's the exploration of artists, as required by the national curriculum? Then I can see problems

I: yes

S2: but the pupils are the artists then aren't they?

S4: yes..and I love the idea but the problem is getting the head of art to agree to it, because we all try to strive towards encouraging the pupils to think more independently but

I; of course

S4: but you need a supportive department as well-it depends on the context

1: you do-it might be one off lesson, but to come back to your point about the context, and how important it is, something I realised is important because I did it for years and years myself all the time and then I started to notice it more and more is that, with teachers=student teachers and more experienced teachers, when you talk about art, the conversations tend to be about literally the surface or the surface being a metaphor for , you know, not going far down and there's nothing wrong with that and I see your (S4) example was an example of where that approach was absolutely appropriate –it was really liberating for the pupils and that's fine but I think it's the conversations that go beyond the look of something and what it's made of that

S4: meaning and context

I: yes, or what the artists' intention was, which does get more complicated sometimes in some contemporary arts and it may be there are works that we feel we know everything

about that we don't and there might be other meanings that we haven't even thought of yet- so that's another area. But um I think that's quite a tricky area for people because it might take too long and maybe people don't know works in that way and the material and formal is there

S1; Do you think if you start the scheme, if the starting point is the issue or the theme, not the artist's work or the culture, then you can go, you can discuss the actual issue, because for my essay I did the issue of war. That was the starting point and then I was able to get artists from centuries ago and contemporary artists and so

I: so, its' another way of introducing the context

S1; you're still using the artwork to inform practical work

I: yes, it's a slightly different way into it

S2: does it need to inform the practical work or another thing I was thinking is like in society almost everybody digests art or consumes art but not everybody makes art so we in schools can give people the skills to interpret and enjoy whatever, art

I; yes

S2: that other people have done

I: yes, that has value

S2: then if people make art, that's also good but I just think everyone hangs a picture in their house because its what's done and how have they chosen it-if they've got some sort of skill and why they like something or why -it's just a massive part of art so why do have to link it to making art.

S3: What are you teaching them, what.. what -understanding

S2 yes, aesthetic understanding

I: yes, that's right

(others-hmm)

S2: not just about making things

S4: like that painting I brought in I probably should have explained further. Because the starting point was talking about the image because it was a portrait done with objects

I; that's interesting

S4: so we talked about the person and who they could be and the interesting thing was that they took far more from actually seeing the painting in the flesh than they did from looking at images of the same painting on a handout.

I: that's really interesting.

S4: obviously there are practicalities and its problematic to bring in pieces of art every day but um I think it's something that should be...you think of all the art that's locked away in museums...

I: well years and years ago there used to be these places called teacher centres and they would be filled with skulls, birds and weird costumes and you could borrow these things.

S2- oh wow, that sounds good.

I: but also museums now will lend you stuff but maybe teachers don't even know about it any more and every provincial museum has got twice the stuff on display stored away bit it's a bit of old-fashioned thing nowadays.

S3: at my school they borrowed stuffed animals and birds and at the time I just assumed that was the norm but

I: no, I don't think it is any more.

S2: do you think it's old fashioned because of the internet then? Because it's so much easier to find any image?

I; well I don't know, maybe the internet gives us a google illusion that we can get an image of anything we want

S2, S3, yeah

I: but we lose something in the process, which is what you described , which is that we lose that kind of physical aspect (referring to S4's comments about the painting he brought in). you know yourself if you've taken pupils to galleries and you know, some families go to museums and galleries and some don't. If you take them to galleries and they see a big Rothko painting or a big Pop Art painting, they'll go "Wow" and you'll have felt that yourself I'm sure. You can think you're very familiar with things and it can tell you you're no-t-it can work the other way too-actually "The Scream" is really disappointing-the paint's really thin and seems washed away but the process of seeing the real painting usually works in a very positive way. The internet gives us the illusion we can everything but we've lost something in there as well.

S4: It's about impact as well, I remember seeing a van Gogh for the first time

I: me too, yes

S4: and I don't think I would be here if I hadn't seen those paintings-I don't know if that sounds a bit...

I: no, no

S4: I wouldn't be here if those paintings hadn't had such an impact and looking at it, I remember that sensation

I: that what many people say is the value of art, that sort of affective, response, maybe we don't get that from anything else, like an image in a book or on the internet.

S4: Sure and I was thinking I think it's quite sad that we're talking about certain male artists in this way, because for me Picasso is the ultimate genius

I; his work is amazing isn't it.

S4:some of the stuff that doesn't get looked at much is incredible and it's sad that it's over-used and then when people make pastiches about Guernica, that's about something extremely serious, the Spanish civil war and I remember Christine talking to us about some student teachers using it as a design for wrapping paper

I; yes that story came from something I was heard about when I was external examining at (XXXX university) –a tutor was furious about a student there using Guernica in this way and had asked her if she knew what the painting was about and she had said no-the tutor didn't know whether to be more shocked that she didn't know about the content of the painting, or that she hadn't thought to ask or find out! This could be seen as an entirely inappropriate use of the imagery, or misappropriation if you like. If she'd done it in a knowing way, you could have called it postmodern, but anyway...

S4-there are probably worse ones than that though

I: well you might have heard about the Lowry batiks, the mural of Blackpool in an aboriginal style and Day of the Dead Skateboards and so on...so that's a PhD for one of you...

S2: can I just say at my first school what I did was showed a projected image of a painting and got half of the pupils to turn around and the other half I got them to describe it and then turned the image off and got pupils to talk about it and what it could possibly be and I didn't show it to them until the next lesson,

I: trying to get them to develop something else-an idea about the painting without the visual there? That's really interesting.

S2: just for them to construct the meaning themselves.

I: one of the things I talked to MMU art and design students last year was one girl, she wanted to sort of undo the typical museum trip and get away from the handout and the talk and all that stuff and she didn't do any preparation for the trip which you're always told you must do because you've got to make the most of it and you can't take the pupils out that often etc . And she got pupils to do visual responses to works with no preparation –she said “don't read the thing on the wall” but do me a drawing about how that painting or sculpture or object makes you feel, or want to respond, so that's kind of another taking away of something that you might normally do. Sorry, you were going to say something..?

S1: ummm...yes in my first placement I kind of did a mystery object where I slipped in a painting and gradually revealed it so the context was totally taken away so they didn't know what it was

I: so what purpose do you think it had?

S1: I think just looking at elements of artwork really and everyone is so used to seeing a finished product all the time and that task had so much value and at the school at the moment it's all about final pieces. If you don't do a final piece, you won't get an A* and that's

how it works so I was trying to get them away from like looking at a fully finished piece and just seeing a small section maybe and just

I: umm (not sounding very convinced!)

S1: breaking it down a bit more

S4: I think that's really interesting. I remember seeing Lucien Freud's portrait of Francis Bacon –the one that's half finished.

I: oh yeah...you can see the working

S4: it's lovely to see the working-you can actually see him working as an artist, more so than the finished pieces

I: yes because they're very finished aren't they? He's one of my favourite artists.

S4: and he's one of mine too.

I: I read a great quote about him, that he leaves the viewer something to look at....but sadly he often gets used, and this is one of the things I've been finding-I remember a student from a couple of years ago-Lucien Freud will be used as a way of teaching pupils how to paint skin like Lucien Freud and there's so much more to it than that that it seems

S3. Of course

I: you know, a very sort of calorie free version of all the things you could talk about with Lucien Freud

S2: yes, I think it's quite ironic when a lot of schools are doing pastiche and in the style of and they're not even using the same media that the artist used in the first place so does that not make it completely pointless?

I: so would you....you're not even learning how to paint skin like Lucien Freud with paint, you're using pastels ...

S4: even using acrylic paint instead of oil paints, it's different

S2, S1 yes, right

S4. It's a completely different experience and a different process

S1: yeah

S2: and I think like with graffiti artists as well, they get them to graffiti, they draw it out, not by using stencils and spray paint so nothing kind of adds up with what they do.

S3: yes, when they're copying a pen and ink drawing, they draw it out in pencil first

S2: yes (Laughs)

I: so all these kinds of things are questionable in their basis really aren't they?

S2, S3, yes.

I: another thing I've read about is a really interesting project which I thinkI think it was experienced teachers' CPD and they took them to see some contemporary works at the Tate in Liverpool and the point of it was to get to see how the teachers might work with these seemingly contentless works or images which were just difficult to fathom and it was a job to know what to say about them really and you couldn't really easily talk about them like Monet, although I've read that people didn't know what to say about Monet-people didn't have the words but eventually, people do find words and ways of talking about things which seemed unfathomable at first. Anyway, the teachers got very hung up on trying to find one fixed meaning and they really got quite angry with each other if they disagreed...umm and they felt very uncomfortable about speculating even amongst themselves, so with children, I don't know how they would have dealt with that-so it's sort of coming back to that idea of you feel comfortable with what you know. And they weren't comfortable with having those kinds of speculative conversations about what images or works might mean and why they thought that. And they weren't going to know the artists' intentions-you weren't going to know unless you had the artist in the room with you and would we need to worry about that? Eventually they found it a bit easier and they sort of came up with some ideas of how they'd do that with children but then they still didn't feel entirely comfortable. But then they were taken on to ask how they might respond to some of those works but again they encouraged to have a non-verbal, non-textual response to the works in whatever way they thought appropriate and some of those works were interesting because they needed interpretation so that's another kind of different way of going at it but maybe highly risky if you go from having a picture and using form, content, process, mood, to "here's a thing, I don't really know what it's about and I'm asking you to speculate and it doesn't matter if you come up with different answers and so that's quite a movement from one to the other

S1: I think kids would like that approach

S2: I don't think they would, I know what I was like at that age

I: well I would have thought so too (agreeing with S1) but they can be quite conservative

S2: yes and it's a difficult thing to unlearn knowing that there is no one right answer. I find it quite difficult sometimes and like and you've got to be open to responding to other people and giving them a chance to say their piece without knocking them down because you think you know more or something like that. It's quite difficult as a teacher just to let them get on with it. There'll always be more powerful people in the group that will steer the others so they'll end up conforming eventually

S3: that's right

I: and you're a figure of power too

S2: yeah

I: the all knowing all seeing person who has the fixed answers

S3: I tried to do this freedom of speech bubble and stand back but it's really risky but I just let them just talk...it's horrible at first but I know you can get them to use multiple discourses, it's really interesting

S2: I don't know if it would be better in isolation , you could listen, have responses but without any other external factors off peers and what other people say, you know, because there's some people that never want to say anything cause they don't want to, you know, have their views dismissed

S1: can you not use works people might feel really passionate about, controversial things and I don't know set it up as a debate and get others to observe that and comment upon it- they're getting something from that, learning something, even if they're not actively participating.

S2: um yeah

S3: I don't know whether, I don't whether in my first placement, I did this thing where I was the artist and they asked me questions. They kind of did it like an interview like a press conference

S1: oh that's good

S3: so the kids were journalists and they asked me questions as an artist which I know is dangerous in some respects as you could get a more pushy or knowledgeable pupil but like I wanted them to ask questions and have this kind of like

S2: could they ask what they wanted, anything?

S3: yes. They did a bit of group work and talked about it and then they came back and they weren't to ask questions like what's it made out of –it was more higher order questions like why was it made that way, what for?

I: yes, think of some more interesting questions to ask me

S3: yes, exactly, the school I was at was encouraging me to dress up and get into character and for you to suddenly one day turn up in the garb of an artist and just sit there...but the idea was to try and bring the artist to life...

I: that sounds good...has anyone else done anything different with critical studies or that you've seen other people do.

S4: what I did um...I dressed up with a builders hat on because I wanted them to design this new building

I: oh right

S4: and I put up an image on the screen of where it was going to be because this area was completely blank but they had to think of an image or design that related to that area, so it was a way of appreciating what was actually around them and I actually didn't introduce any artists until later on in the process....

You know, maybe this sounds daft, I don't know, I don't think the name "art and design" quite cuts it in terms of what I think pupils should be doing in their art lessons in the 21st Century....I'm wondering if "Visual Culture" or "Visual Studies" would better describe what I think I'm trying to do with pupils...these kinds of terms represent to me teaching ways of

manipulating the visual and pupils learning about artists or performers who work in a variety of visual media....

S2: it's like that whole thing we were saying about writing earlier, pupils don't want to write in their art lessons, you know, they just want to do drawings maybe changing the nature of the subject would get them thinking about things more deeply...

I: do you think that would help us to move on?

S3: but it would have to be adopted across the board though wouldn't it?

I: yeah, I mean, the interesting thing about critical studies is that you may not know this, but art history was a separate subject and although art history isn't the same as critical studies, it does have some similarities and when I was at school in the 1970s and 1980s there was no mention of artists in art lessons. You might go on a trip but it wasn't anything really to do with the art lesson, it was rubbish really and anything you learned about artists it was because your parents took you to places or you found a book in the library and you liked it so the whole idea of critical studies in the art lesson is not very old, maybe 20 or 25 years old. so in a way, it doesn't seem that difficult to embed things in a way that didn't happen before, it's not as if it never happened-there would have been art teachers who showed pupils artists so it has become embedded but it is a fragile thing really because it does have this subservient relationship to practical work. But if it's there, you kind of think, what else could we do? What could we do to move away from the limited diet of artists and limited conversations about just form or materials.

Anyway, we have to stop in a minute because times running out...but if you have anything else to add?

S1: I'm about to repeat a lesson I did last week that went really badly-I'm doing it again next week to another class..I gave them about 25 really small portraits and a shoe box and they created their own exhibitions and I gave them different themes, one was wealth and power, and there were 2 others...umm set three, it didn't go down great, but I'm hoping with set one it will be better.....

I: well you have to be able to do things that you fail at because that's partly how we learn sometimes, so don't feel bad about it...I'm sure you'll do better next time.

S4: I think it's good to catch pupils off their guard you know

S3: especially in year 10 and 11 I think-they just go off in their own projects, their own thing and it does get a bit stale when they're doing...you feel like they need interrupting....shaking up a bit

S4: yes, we're back to that responding thing, instead of just going along with....

S1: at my school, in year 10, the last 3 weeks I was there, they'd been doing these laborious drawings and they were average, there were obviously some good artists there but there was no excitement in the work, no life in it so I decided to do a one-off lesson-quick drawings and not looking at the paper whilst drawing..

S3: yes I tried a one off lesson too.

S1: anyway the next lesson, we were doing collages and I was really trying to get them to work quicker and looking at one pupil's book I said where's your drawing you did last lesson and he said "Oh I took it out of my book miss and threw it away" and another said "-the other teacher told me to cut the drawings out and arrange them on one page"

I: oh no...

S4: that's because an approach has been cemented not embedded....and its' going to be a slow process to get any real change here

I: that's why we're relying on you to go out and start fires, not literally but you know....

S4: and you know, I've seen some shocking drawing practices, like using projectors to enlarge images and pupils draw round them and I've said I'd rather you tried to draw the image out than use the projector, because you're learning nothing. You may as well just not bother....

S2: I think it's a common practice...even for A level students

I: we need to close now, but thank you so much for your time, it's been really interesting and good luck.

